

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, JANUARY 1, 1913

Number Two

PROVIDENCE ORGAN IS OPENED BY LOUD

THREE-MANUAL INSTRUMENT

Built for All Saints' Memorial Church
In the Rhode Island City by the
Austin Company—Recital
Given Nov. 20.

The new three-manual organ placed
in All Saints' Memorial Church at
Providence, R. I., a work of the Aus-
tin Company, was opened with a re-
cital Nov. 20 by John Hermann Loud,
F. A. G. O. Howard Hagan is or-
ganist and choirmaster of the church.
The organ has the following stops:

GREAT ORGAN (Sixty-one Note Chest).

16 ft. Bourdon.
8 ft. Principal Diapason.
8 ft. Small Diapason.
8 ft. Gross Flute.
8 ft. Gamba.
8 ft. Viole d'Amour.
4 ft. Octave.
4 ft. Harmonic Flute.
2 ft. Super Octave.
16 ft. Tuba Profunda.
8 ft. Harmonic Tuba } enclosed
4 ft. Harmonic Clarion }

SWELL ORGAN (Seventy-three Note Chest).

16 ft. Bourdon.
8 ft. Diapason Phono.
8 ft. Rohr Flöte.
8 ft. Viole d'Orchestre.
8 ft. Viole Celeste.
8 ft. Echo Sallcional.
8 ft. Claribel Flute.
8 ft. Violina.
4 ft. Flauto Traverso.
2 ft. Flageolet.
Dolce Cornet 3 and 4 ranks.
16 ft. Contra Fagotto.
8 ft. Cornopean.
8 ft. Oboe.
8 ft. Vox Humana.
Tremulant.

CHOIR ORGAN (Seventy-three Note Chest).

16 ft. Contra Dulciana.
8 ft. Open Diapason.
8 ft. Dolce.
8 ft. Concert Flute.
8 ft. Unda Maris.
8 ft. Quintadena.
4 ft. Flute d'Amour.
2 ft. Harmonic Piccolo.
8 ft. Clarinet.
8 ft. Orchestral Oboe.
Tremulant.

PEDAL ORGAN (Thirty-two Note Chest).

32 ft. Resultant Bass.
16 ft. Open Diapason.
16 ft. Violone.
16 ft. Bourdon.
16 ft. Lieblich Gedackt.
16 ft. Dulciana.
8 ft. Gross Flute.
8 ft. Violoncello.
16 ft. Tuba Profunda.
8 ft. Harmonic Tuba.

COUPLERS—Swell to great. Swell
to great sub. Swell to great super.
Choir to great. Choir to great sub.
Choir to great super. Swell sub. Swell
unison off. Swell super. Choir sub.
Choir unison off. Choir super. Swell
to choir sub. Swell to choir unison.
Swell to choir super. Swell to pedal.
Swell to pedal octave. Choir to pedal.
Great to pedal.

COMBINATION PISTONS, PEDALS
AND ACCESSORIES—Six adjustable
combination pistons under each man-
ual. Six adjustable pedals affecting
pedal organ. Great to pedal reversible.
Sforzando pedal (locking). Balanced
swell pedal and balanced choir pedal
electrically operated.

The organ is blown by a seven and
one-half horsepower electric Orgoblo,
placed in a sound-proof room in the
basement of the church, the electric
current being controlled at the con-
sole by "on" and "off" pistons.

Mr. Loud played the Toccata and
Fugue in D Minor, by Bach, Guil-
mant's Invocation in B Flat, Guil-
mant's First Sonata and a Concert
Rondo by Hollins, among other num-
bers.

Frank A. McCarrell's Concerts.

Frank A. McCarrell gave his fif-
teenth monthly recital at the Pine
Street Presbyterian church of Har-
rissburg, Pa., Dec. 10. These recitals
are given on the second Tuesday of
every month. Mr. McCarrell played:
Concert Overture in F, D'Evry;
Prayer ("Othello"), Verdi-Shelley;
Sonata II, Mendelssohn; "The Birth
of Christ," Otto Malling; Christmas
Offertory in F, Grison.

GOES ON WITH DENVER ORGAN

Ernest M. Skinner Building It De-
spite the Squabble There.

Ernest M. Skinner of Boston paid
a short visit to Chicago the week be-
fore Christmas. Asked concerning
the controversy over the construction
of the large Denver municipal organ,
the contract for which was awarded
to Mr. Skinner, whereupon the new
mayor undertook to cancel the deal,
Mr. Skinner said he was going ahead
with the work and fully expected to
finish and install the instrument,
which is to be one of the greatest or-
gans in the United States.

All the supervisors of the city of
Denver recognize the justice of the
builder's position in not submitting to
the cancellation of a contract after
two months' work has been done on
it, and the public sentiment of the
city is strongly in favor of having the
organ, it seems. Mayor Arnold,
however, continues to oppose the pro-
ject undertaken by his predecessor in
office.

Mr. Skinner has succeeded in mak-
ing a French horn stop which is so
much like the orchestral instrument it
represents that it is difficult to dis-
tinguish them. One feature is that
it does not sputter.

Mr. Skinner attended the opera in
Chicago and afterward said to a
representative of THE DIAPASON that
he considered it even superior to the
New York Metropolitan opera.

THREE PLAY AT AN OPENING

Estey Organ in St. Francis de Sales
Church, New York, Dedicated.

The new Estey organ in the Church
of St. Francis de Sales in New York,
was heard Dec. 12 for the first time.
The recitalists were William Josy,
George Fischer and E. J. Bieder-
mann. The program:

Mr. Biedermann.
Reverie Dethier
Evensong Johnston
Mr. Fischer.
Cantilena Matthews
Meditation Sturges
Mr. Josy.
Improvisation on Moore's Melodies.
Mr. Biedermann.
Chant d'Amour Gillette
Twilight Frysinger
Mr. Fischer.
Fantasie Kinder
Mr. Josy.
St. Cecilia Offertory Batiste
Mr. Biedermann.

ATLANTA FOUR-MANUAL USED

Two Concerts by Miss Bartholomew
in Place of Sermons.

Two concerts at St. Mark's Metho-
dist church at Atlanta, Ga., took the
place of the morning and evening
services Dec. 15, to celebrate the in-
stallation of the new four-manual or-
gan. Miss Eda E. Bartholomew was
at the organ and her numbers showed
off to the greatest advantage the full
range of the instrument's powers.
The instrument contains 1,776 pipes
and twenty tubular bells. The echo
organ and chimes are in the tower
room, connected with the console by a
cable 200 feet long. The organ was
built by the Austin Company, of Hart-
ford, Conn.

RECORD BY LEMARE SENIOR

Has Completed Fifty Years' Service
as Organist of Church.

Mr. Lemare, father of the famous
organist, Edwin Lemare, has com-
pleted fifty years' continuous service
as organist of Holy Trinity Church,
Ventnor, says the Musical Observer
of London. In order to mark the oc-
casion the congregation presented Mr.
Lemare with a purse of fifty sover-
eigns on his seventy-second birthday.

MOLLER ORGANS ARE OPENED.

Kraft Plays at Mount Vernon, Ohio—
McCarrell at Harrisburg.

Among the new organs built by M.
P. Möller which were opened last
month are those in the First Presby-
terian church of Mount Vernon,
Ohio, and in Calvary Presbyterian
church of Harrisburg, Pa. The for-
mer is a three-manual. It was dedi-
cated with a recital by Edwin Arthur
Kraft of Cleveland on the evening of
Dec. 11. Mr. Kraft gave the follow-
ing selections to show the qualities
of tone of the new instrument: Pacen
(Song of Triumph), H. A. Matthews;
"Autumn" and Midsummer Caprice
(dedicated to Mr. Kraft), Edward
F. Johnston; Meditation, Edward
Sturges; Fantasie Symphonique, Ros-
setter G. Cole; Caprice, Ralph Kin-
der; Chant d'Amour, James R. Gil-
lette; Fantasie on "Lead Kindly
Light" (dedicated to Mr. Kraft),
George H. Fairclough; Scherzo (from
Sonata No. 1), Rene L. Becker; "The
Hour of Prayer" (dedicated to Mr.
Kraft), Gordon B. Nevin; Toccata,
Gottfried H. Federlein; Christmas
Pastorale, F. Flaxington Harker;
Ride of the Valkyries, Wagner.

Dec. 13 Professor Frank A. Mc-
Carrell gave the concert on the Har-
rissburg organ. The program was:
Fantasia in C, Tours; Andantino in D
Flat, Lemare; Toccata and Fugue in
D minor, Bach; Funeral March and
Hymn of the Seraphs, Guilman; Of-
fertoire in D Minor, Batiste. This is
a two-manual organ. In the great
organ there are the open diapason,
dulciana, melodia and flute d'amour,
and in the swell, melodia, dolcissimo,
oboe gamba and flute. In the pedal
there is a sixteen-foot bourdon.

BIG YEAR FOR THE ERIE FIRM

Felgemaker Company Ships Five a
Month in Last Part of 1912.

The Felgemaker Organ Company
reports a very busy year during 1912.
Five two-manual organs were shipped
during November and December de-
liveries amount to as many more.
A very fine organ was finished for the
home town in St. Mark's Episcopal
church.

Orders were shipped in the last two
months to the following:

St. Marcus' Lutheran church, Phila-
delphia.
First Church of Christ, Scientist,
Bay City, Mich.
St. Peter's Episcopal church, Smy-
rna, Del.
First M. E. church, South Biloxi,
Miss.
Methodist Episcopal church, Ash-
ley, Ohio.
St. Philip and James church, My-
ersdale, Pa.
St. Patrick's Catholic church, Gal-
litzin, Pa.

This firm has secured the services
of H. P. Beaudry and M. M. White,
who will look after part of the erect-
ing and finishing for the company.

ORGAN BUILDERS ON A TOUR

Eugene Binder and Arthur Wirsching
Leave for European Visit.

Eugene Binder and Arthur Wirs-
ching, both of the Wirsching Organ
Company of Salem, Ohio, sailed Dec.
14 for an extended tour through Eu-
rope. In the course of their journey,
which will occupy about three months;
they expect to visit the organ fac-
tories of England, France and Ger-
many, and to inspect the recent
works of European builders, especially
the new organ in St. Michael's church
at Hamburg, known as "the largest
organ in the world."

While in Germany Mr. Binder will
visit his old home at Ratisbon, in Ba-
varia, where he was formerly at the
head of the well-known firm of M.
Binder & Son.

ALBANY VETERANS NEWSPAPER TOPIC

THREE ORGANISTS ARE NOTED

Samuel W. Belding, Leandre du Mou-
chel and Abram Winne Lansing
Thirty Years or Longer
in Their Churches.

Three noted organists of Albany,
N. Y., are the subject of a page arti-
cle in the Journal of that city Nov. 24,
and the esteem in which these men
are held by their townsmen is shown
by the writer. The remarkable fea-
ture is that all three have been serv-
ing thirty years or longer in the
churches in which they now play.
The following is quoted from the
article:

"In Albany are three veteran or-
ganists who have given long and
faithful service, who know every stop
and key of their faithful instruments,
who have reputations far outside the
city of their activities, and who have
made an appreciable mark on the
musical history of Albany. Each has
played in the same church close to or
more than thirty years. They are
Samuel B. Belding, organist at the
First Reformed church; Leandre du
Mouchel of the Cathedral of the Im-
maculate Conception, and Abram
Winne Lansing of the Fourth Presby-
terian church.

"Professor Samuel B. Belding has
been the presiding genius of the
First Reformed church and its
great organ since 1873. The organ,
which is considered one of the
best in the state, was opened
in 1872 by John Loretz and was
taken over by Professor Belding
the following year. The keys and
the pedals are worn, for although
the action is so heavy that Dudley
Buck once remarked that any man
who put such actions into an organ
ought to be put in prison, Professor
Belding has played it for forty years,
and his hands look none the worse for
wear, having fared better than the
keys he used.

"Professor Belding was born at
Charlton, Saratoga county, and was
educated at the old Charlton academy.
He began his study of music in Char-
lton when he was 16 years old. He
studied the organ under J. Augustus
Reed of Albany and played at the
Tabernacle Baptist church. Later he
was organist at the Fourth Presby-
terian church for more than five years
and after studying under Dudley Buck
in Boston was appointed organist and
choirmaster of the First Reformed
church.

"Professor Du Mouchel was born at
Rigaud, near Montreal, and was gradu-
ated from the college at that place.
His first position as organist was at
St. John's church, at Brockville, Can-
ada. Afterward he was organist at
Carthage, N. Y. From there he went
to Europe, where he studied church
music in Leipsic and Vienna. After
his return he was organist at St.
Paul's church, Oswego, where he re-
mained three years prior to his com-
ing to Albany in 1875.

"Abram Winne Lansing, the third
in length of service of Albany's
church organists, and a prolific com-
poser, particularly of sacred music,
was born at Cohoes Aug. 26, 1861. He
first saw the light of day in an old-
fashioned dwelling far back from the
street, in a grove of trees near the
far-famed Cohoes Falls, and all his
life his home has been in that house.
He was graduated from the Albany
academy in 1879, and was a member
of the class of 1883 at Williams col-
lege, where he was a member of the
Alpha Delta Phi society."

"TWILIGHT" SERIES BY ROLAND DIGGLE

USES NEW CATHEDRAL ORGAN

New Kilgen Three-Manual Doing Excellent Service at Quincy, Ill., Composer Writes, and Crowds Hear It.

Roland Diggle is giving the second series of "twilight organ recitals" at the Cathedral of St. John in Quincy, Ill., on alternate Sunday afternoons during the winter months. The new Kilgen organ of three manuals placed in the cathedral two months ago is doing excellent service, Mr. Diggle writes to THE DIAPASON, and crowds come to hear him play it.

Mr. Diggle's latest compositions, a "Piece Heroique" and Festival March, are being played in concerts by Edwin Arthur Kraft, J. Frank Frysinger and a number of English organists. Pieces recently dedicated to Mr. Diggle include a Sonata by Ernest Halsey, a Suite for organ by Ferdinand de la Tombelle, a March by William Faulkes and a concert overture by P. J. Mansfield.

At his December recitals Mr. Diggle played:

December 1—March Joyeuse, Cradle Song, Piece Heroique, Virginia Intermezzo, Woodland Reverie, Grand Choeur Imperial, all by Roland Diggle.

December 15—Legende, H. Douglas; Chant Sans Paroles, J. F. Frysinger; Lullaby, E. H. Lemare; Overture in C minor, Faulkes; Humoresque, Dvorak; Toccata, Rene L. Becker.

December 29—"Holy Night," Buck; Angelus, J. Tomlinson; Paraphrase on a Christmas Hymn, Faulkes; Canzone Amorosa, Nevin; Christmas Pastorale, F. F. Harker; Scherzo Symphonique, Frysinger.

Sweetser Foundation Concert.

The thirty-ninth free memorial concert on the James V. Sweetser Foundation was given at the First Presbyterian Church of Marion, Ind., Dec. 13, by Edwin Arthur Kraft, F. A. G. O., of Cleveland. Mr. Kraft played: Pacan (Song of Triumph), Matthews; Autumn, Johnston; Midsummer Caprice, Johnston; "Song of Sorrows," Nevin; Fantasie on "Lead Kindly Light" (MS.), George H. Fairclough; Fantasie Symphonique, Rosseter G. Cole; Caprice, Kinder; Cradle Song, Frysinger; Scherzo (from Sonata No. 1), Rene L. Becker; Toccata (from Sonata No. 3), Becker; Romanza and Intermezzo (MS.) Mable H. McDuffee; Pavane, Bernard Johnson; Pastorale, Arthur Foote; Marche, Op. 7, Augustin Barie.

This Organ Gets a Grip.

Perhaps not a technical, but yet an eloquent description of an organ is quoted from Variety of Nov. 8, as sent to friends of M. P. Möller by his factory. It speaks as follows of an organ built in a New York theater by the Möller works: "Hist, gentle reader! Any old time that you want a lump to rise in your throat and make you feel that it's good to be a man after all with red blood and live corpuscles, just dig down in your pocket-book, fish out a lonely dime, and zip it into the box office of the Fourteenth Street theater. Then go inside and sit down and wait until that pipe organ lets loose some melody which has always had a grip on your innards. You will never regret it and will make it a point to go back again in the near future."

Nashville Art Association.

The Nashville Art Association's free organ recital at Christ Church, Sunday, Dec. 8, was given by F. Arthur Henkel. Many interesting requests were sent in, and from them the program was selected. The program follows: "Egmont" Overture, Beethoven; Communion in G, Batiste; The Question and the Answer, Wolstenholme; Evensong, Johnston; "Nearer, My God, to Thee," Reynolds; Meditation, Sturges; Prelude to "Parsifal" and "Love-Death," from "Tristan und Isolde," Wagner.

Dedication at Galesburg, Ill.

Wilhelm Middelschulte presided over the new organ at Trinity Lutheran Church of Galesburg, Ill., Dec. 10, the occasion being the formal dedication. The new organ was made possible largely through the gift by Andrew Carnegie of \$1,000, the remaining \$3,000 being raised by the church. Following is the program rendered: Toccata and Fugue, D minor, Bach; Pastorale, F major, Bach; Andante (from Fourth Sonata), Bach; Lamentation, Guilman; Adagio and Finale, Guilman; Fantasie (on a chorale by Meyerbeer), Liszt; Allegretto, Mendelssohn; Allegro Cantabile, Widor; Andante, Mozart; Perpetuum Mobile, Middelschulte; Chromatic Fantasie, Thiele.

Dedicated by R. K. Biggs.

Richard Keys Biggs of St. Paul's Episcopal Church at Cleveland gave a recital to dedicate an organ in St. John's Evangelical Church of Massillon, Ohio, Dec. 16. This organ was built by Hillgreen, Lane & Co. of Alliance. Mr. Biggs played these selections: Pacan, Matthews; "At Twilight," Stebbins; Canzona in F, Faulkes; Toccata in F, Crawford; Sonata in E minor, Rogers; Contemplation, Friml; Marche Nocturne, MacMaster; "Jubilant Deo," Silver; Adagio from Sonata III, Guilman; Grand Choeur, Spence.

Concert on New Fort Wayne Organ.

John B. Archer, Fort Wayne, Ind., gave an organ recital Dec. 12 at Grace Reformed church. The organ of Grace church is a new one, built by the Votteler-Hettche Company of Cleveland. The program for the recital follows: Fantasie in B Flat, West; Nocturnette, d'Ervy; Capriccio, Lemaigre; "Holy Night," Buck; "Chorus of Angels," Clark; Themes from "Tannhaeuser," Wagner; Slumber Song, Rousseau; Shepherds' Pipes, Harris; Allegretto, Wolstenholme; Legend, Cadman; "Hallelujah Chorus," Handel.

Plays Barnard Memorial Organ.

Wallace Goodrich gave a recital on the new Barnard Memorial organ, Boston, Dec. 8. This instrument, built by the Steere Company, is not one of the largest, but, in the opinion of E. A. Talbot, organist of Barnard Memorial, it is unusually effective, especially as regards the voicing of stops and the position of the organ. Mr. Goodrich's program: Three movements from Suite Gothique, Boellmann; Cantilena, Salome; Funeral March and Song of Seraphs, Guilman; Fugue in G minor, Bach; Largo, Handel; Study in Canon Form, Schumann; Pastorale, Guilman; Toccata, Widor.

Heinroth Recital Program.

Charles Heinroth, director of music and organist of Carnegie Institute at Pittsburgh, gave his regular free recital Dec. 15 at Carnegie Music Hall, Schenley Park. The program follows: Overture to "Preciosa," Weber; Larghetto from Second Symphony in D, Beethoven; "En Bateau," Debussy; First Movement of First Sonata, C Minor, Salome; Prelude and Fugue on Bach, Liszt; "A Night Song," Kramer; Scherzo Symphonique, Concertant, Faulkes; Marche Heroique, "Jeanne D'Arc," Dubois.

William E. Chandler Dead.

Professor William E. Chandler, organist and composer, died Nov. 21 at New Haven, Conn., in his seventy-fourth year. He had been ill from malarial fever since early in July. Professor Chandler had long been identified with New Haven life in many phases, but a few years ago retired from active duties in his profession and went to New York to live, remaining there about six years. He returned to New Haven to take up his residence about two years ago.

Christmas Music by W. J. McNally.

The Christmas music at West Presbyterian church, Toronto, Ont., under W. J. McNally's direction, included Edmund Hardy's "Infant Redeemer" and Thomas Adams' Cantata, "The Holy Child."

ORGANIST WIELDS HIS BATON

J. Henry Francis Exerts Influence on Charleston Life.

J. Henry Francis is doing a great deal outside his duties as organist at Charleston, W. Va., and his conducting has aroused the enthusiasm of writers for the daily press in the southern city. Cowen's "The Rose Maiden" was given under Mr. Francis' baton Dec. 12 by the Charleston Choral Club in the Stephenson Auditorium, and the Charleston Mail says of the performance:

"It was a huge success, and every person should have credit for the part he or she took. The success was even greater than expected, and now there is no question about the similar attractions this season having a big patronage."

The first concert by the chorus of the Charleston High School was given Dec. 6 and was highly praised, showing that Mr. Francis is exerting a decided influence on the amateur musical life of the community.

To Organists & Choirmasters

If your church can pay better than \$1,000 for a basso cantante soloist and chorister, write Box B, care of THE DIAPASON. Age 30, height 5 feet 11 inches. No trouble too great to please both director and audience. A life record of SUCCESS. European training and experience.

WANTED—ROAD MAN, CAPA-

ble of developing and closing Pipe Organ sales, by an old established manufacturer in the Middle West. Steady engagement and liberal compensation for one meeting the requirements. Address P. O. salesman, care THE DIAPASON.

The Zephyr Electric Organ Blower

Can be SEEN in many churches
but HEARD in none

IT IS MADE IN SIZES FROM $\frac{1}{4}$ TO 5 H. P.

For further information write to the Manufacturer

A. J. SCHANTZ, - Orrville, Ohio

Their Verdict on New Organ Built By Hillgreen, Lane & Co., For The Second Presby- terian Church, Pittsburgh

Pittsburgh, Pa., October 7, 1912.

To the Trustees of Second Presbyterian Church: Your new organ has been under my constant supervision during the entire process of installation. It embraces features that make the instrument distinctive among the large organs of the present day. In several respects it indicates a new era in organ building. Its extreme simplicity of construction insures dependableness, perishable materials and complex mechanism heretofore considered essential having been eliminated to a degree that is truly revolutionary. I consider this organ representative of the highest attainment of the organ builder's art as developed today. The tone coloring is superb, the various stops having an individuality seldom found in organs, giving truly an orchestral effect. In my opinion your organ ranks with the best in the city.

F. WILLIAM FLEER,

Organist Second Presbyterian Church.

Pittsburgh, Pa., October 7, 1912.

To the Trustees of Second Presbyterian Church: In all ways I think your organ is as near perfect as a church organ can be. You have two features that place it ahead of almost all the Pittsburgh organs. One is that the great organ is enclosed in a swell box, which is a notable exception, and is an idea which could be incorporated to advantage in other organs; the other is the adequate organ chamber which makes for resonance. Altogether it is superior to that which other organ builders are building. The action is a joy, the mechanical work and the stops that were ready for inspection when I saw the organ, were distinct and perfectly adjusted.

HARVEY B. GAUL,

Organist Calvary Episcopal Church.

HILLGREEN, LANE & CO.,

Factories: Alliance, Ohio

NEWS FROM ORGAN CENTER IN BOSTON

PATRON OF MUSIC MOURNED.

J. E. Casler of Allston Kept His Home and Instrument Open to Organists—Warren, R. I., Contract Is Let.

Boston, Mass.—In the recent death of J. E. Casler of Allston, Mass., who had a large two-manual pipe organ in his home, Boston loses a devoted patron of church music. Many amateur organists and students will regret his passing, as his home was always open to them, and it is hoped that Mrs. Casler will continue the good work so long encouraged by her and her devoted husband.

The Methodist church at Pittsfield, Mass., has appointed a committee to purchase a new pipe organ and is to expend \$40,000 on church improvements.

The Baptist church at Warren, R. I., has awarded the contract for a large modern organ to the Hook-Hastings Company, to replace the old organ built by this firm over forty years ago.

The Congregational Society of Townsend, Mass., has awarded the contract for a modern tubular pneumatic pipe organ to M. P. Moller of Hagerstown, Md., and sold its old organ to the Baptist church at West Townsend, Mass.

In addition to the large number of church organ factories in Greater Boston and its vicinity, several amateurs now have pipe organs under construction, and have been looking up organ parts among the builders. Among these amateurs are Mr. Chatterton, a Boston leather goods manufacturer, a Mr. James of Dorchester and Mr. Poole of Abington, and from descriptions given the results will be awaited with great interest.

The large Woodberry organ which was damaged by the recent fire in the

Church of St. Jean the Baptist, Lowell, Mass., is to be taken down and thoroughly repaired, and possibly enlarged, by W. A. Goodwin of Lowell, the organ expert, who originally superintended the building of the organ and prepared the specifications. It is a matter of record that in nearly every case in Lowell for over thirty years the details of organ construction have been placed by the various church committees in the hands of Mr. Goodwin, who is an organist and has studied the points of excellence of all the famous church organs in this country and abroad.

It is related in organ circles of Boston that the veteran builder, George S. Hutchings, has made a special study in preparing scales for his 32-foot open diapasons on the large organs built by this firm, and when the organ in Dr. Parkhurst's church, New York, was near completion, the tuner who had heard 32-foot stops elsewhere asserted that Dr. Parkhurst's was the best in the United States.

The Roman Catholic church at Thorndike, Mass., has awarded the contract for a new pipe organ to the Reade Organ Works of West Boylston, Mass.

Organ trade in Boston at this time is good, all the factories have orders for months ahead and from the large number of inventions and improvements talked of and the fact that each eastern firm has for years expended thousands of dollars in an honest endeavor to retain the trade and improve instruments, a high standard may be expected in the organs turned out from this district in 1913.

The recital season is on and special musical services are held in nearly all the churches, among which may be mentioned those of Mr. Whelpley at Arlington street, George A. Burdett at Brookline, Mr. Snow at the Church of the Advent, Professor John A. O'Shea at St. Cecelia's, Professor Dethier at Immaculate Conception, H. A. Tucker at West Newton Unitarian church and Professor Fairbanks at Tremont Temple.

MODERN FACTORY A CREDIT TO CITY

HALL BUILDING DESCRIBED

New Plant Three Stories High at New Haven Has Excellent Equipment—City Recognizes Work of Company.

New Haven is proud of the factory of the Hall Organ Company, one of the industries which are spreading the fame of a community already known as an educational center. The New Haven Courier of Nov. 28 contained an extended article from which the following is quoted:

"Among the industrial improvements this year is the splendid new factory of the Hall Pipe Organ Company, on Campbell avenue, West Haven. This new plant is built on the most modern lines and admirably adapted for the manufacture of the world-famous organs produced by this company.

"The building was designed by the well-known New Haven architect, Charles Palmer, who has designed a large number of factories throughout New England. The building has a frontage of 200 feet and is 60 feet wide, being three stories high. The type of architecture is what is known as the slow-burning mill, with cut-off fire walls and fireproof doors to separate the different departments. The most interesting part of the new structure is the organ assembling room, 40 by 50 feet, and open from the first floor to the roof. This room is equipped with an elevator and traveling crane and surrounded by a balcony where patrons may view the finished organs from all sides. In the rear are the power and heating plant and a fireproof stair tower. The offices are fitted with every up-to-date convenience and complete in all details.

"The celebrated pipe organs manufactured by the Hall company are in use in many churches throughout the world and are especially noted for

their tone and beauty of design and finish. The voicing of the organs is under the direct supervision of Mr. Hall, who has had wide experience and has made a patient study of this branch of the business which places the Hall Pipe Organ Company in the front rank of artistic organ building."

W. Ray Burroughs Is Heard.

The free recital Dec. 1 in Convention hall at Buffalo was given by the popular Buffalo organist, W. Ray Burroughs of the Delaware Avenue Baptist Church. The opening numbers included the allegro brillante from Joseph Callaerts' First Sonata, an Intermezzo by Arthur Bird and Berceuse No. 2 by Ralph Kinder. The remainder of the program included a Bourée by Bach, the first movement from Guilmant's Sixth Sonata, Scherzo by Dethier, Fantasy by Best on the "Men of Harlech," the clock movement from Haydn's D major sonata, Nocturne by Monro and Guilmant's Triumphant March from "Ariana."

B. J. Potter Takes a Bride.

An interesting musical romance reached a culmination Dec. 2 in the marriage in Washington of Miss Mary Hutchinson, daughter of W. T. Hutchinson of Richmond, Va., to Benjamin J. Potter, organist and choirmaster of Monumental Episcopal Church of Richmond. The couple were married in the Church of the Ascension by the Rev. Dr. George Nelms, the rector. Miss Hutchinson for several years has been a member of the choir at Monumental and the romance between her and the talented young organist has been observed with deep interest. The news of their marriage was a surprise to their friends.

Professor Hammond's Recital 553.

Professor W. C. Hammond gave his 553d public organ recital at the Second Congregational Church of Springfield, Mass., Dec. 3, and the following program was arranged: Suite, Handel; Sonata, Faulkes; Symphony, Maquaire.

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N. A. O. GIVES OUT WORD ON THE CRISIS

OFFICIAL STATEMENT MADE

Reviews Controversy With Editor De Vore and Says He Has No Authority to Declare Election Result Illegal.

At a meeting of the National Association of Organists, held in the Musicians' Club in New York, the following statement was issued:

"At the present time the National Association of Organists is passing through a crisis which every member wishes might have been avoided. A certain amount of publicity has already been given to this affair, and the time has come when the situation must be squarely stated, and all the salient facts made known.

"Nicholas DeVore, retired secretary of the N. A. O., was elected to office at the annual convention at Ocean Grove in August, 1911. At that convention it was agreed that a paper should be founded which should also be the official organ of the association. Mr. DeVore was considered a suitable man to start this paper, as he had had experience, not only in journalism, but in the general management of such an undertaking. The paper, which he eventually started, the Musical World, represented the organists until the next convention, held in Ocean Grove last August. In the meantime, however, Mr. DeVore had been transferred to Chicago as correspondent of Musical America and had taken the Musical World with him.

"During the year he announced that the national headquarters had been changed to Chicago. This statement, however, was unauthorized, and at the last convention it was decided by vote of the attending members that the headquarters should remain in New York. In this move there was no effort to lessen the influence of the west, but the association having had its inception in New York, and the membership being larger in this section than in any other, many thought it advisable to manage the affairs from New York until such time as the membership growth in the west became so influential that the members themselves would vote western men into office, and a western city to be national headquarters—if such a time should come.

"At the last convention new officers were elected and Mr. DeVore was succeeded in office by Wallace N. Waters. The books, membership list, etc., were not handed over to the new secretary, however, and in the latest edition of Mr. DeVore's paper the late secretary acknowledges that he did not act in accordance with the entirely legal vote of the convention. * * * Certainly there was no authority for one man to declare the result illegal, and ignore the election. * * *

"Either through misrepresentation or misunderstanding certain well-known organists originally connected with the organization lent their names for a time to the newly incorporated society. These included Clarence Eddy, one-time president; Mr. Middel-schulte, and Orwin A. Morse. Since the facts of the case have become known these gentlemen have written to the secretary, Mr. Waters, reaffirming loyalty to the original association and denying all connection with Mr. DeVore's undertaking.

"The membership continues to grow steadily and the indications are that the National Association of Organists is to be stronger than ever. Papers have been filed leading to incorporation in the state of New York, and whatever may be the result of the next general election, the continuity of the association will be unimpaired."

THE DIAPASON has received the following communication:

"Chicago, Dec. 7, 1912.—Editor of THE DIAPASON: I have just read your article entitled, 'Hostilities Rend Forces of the N. A. O.' in the December issue of THE DIAPASON, and regret exceedingly that an element of politics should have entered into the

campaign of the National Association of Organists, as you have construed the present fight to be.

"Inasmuch as I am an officer in the original association, it is manifestly illogical for me to be connected in any way with a rival organization. Yours truly, CLARENCE EDDY."

POWER PROVES A SURPRISE

Three-Manual Austin Used for First Time Dec. 8 at Wilkes-Barre.

Dec. 8 the new three-manual, twenty-four register Austin organ in the First Baptist Church of Wilkes-Barre, Pa., was first used in the services, and later formal recitals will be given. This instrument is a surprise to all the experts for tonal power and individual beauty.

Seven years ago the Austin Company erected its first organ in northeastern Pennsylvania—the four-manual in St. Stephen's Church, Wilkes-Barre. Since then it has built eight organs for Scranton and Wilkes-Barre—one four-manual, five three-manual, and two two-manual instruments. The numbers on the first and the most recent Wilkes-Barre organs indicate that this firm has built 268 organs in the seven years and thirty-odd of these have been four-manuals.

The small three-manual in the First Baptist Church at Wilkes-Barre has given the impression to the experts of an instrument of much greater stop capacity. The same may be said of the two-manual in St. Michael's, Bristol, R. I., where the problem was to secure power and tonal weight in an instrument where the area for the organ was limited and where egress of sound was difficult.

The Austin Company will place eight organs in the Masonic Temple of San Francisco—in the various lodge rooms—following out the general scheme of the organs in the Masonic Temple, New York.

J. J. Miller's Recital No. 62.

J. J. Miller gave the following at his sixty-second recital in Christ church at Norfolk, Va., Nov. 19: Paeon, Matthews; "A Memory" (reflective piece for the organ), Stebbins; Spring Song, Lemare; "Forest Murmurs" from "Siegfried," Wagner; Berceuse, No. 2, Kinder; Toccata (from suite for organ), Rogers.

Dec. 3 was the date of the sixty-third recital, and the selections played were: Fifth Sonata, Guilman; Allegretto, Saint-Saens; Prelude and Fugue in E minor, Bach; Walther's Prize Song, Wagner; Scene Oriental, Kroeger; Scherzoso, Rheinberger; "Kamennoi Ostrow," Rubinstein; Grand Choeur in F, Salome.

At Church of the Messiah, Detroit.

J. Henry Smith, assisted by T. N. Rutherford, tenor, gave this program Thursday evening, Nov. 14, at the Church of the Messiah, Detroit: Sonata in C Minor (first movement), Guilman; Canzonetta, Von Wilms; Serenade, Schubert; Pedal Etude, Faulkes; Caprice in B Flat, J. A. West; Rustic March, Fumagalli; Gavotte in E Flat, Roeder-Eddy; "Mercy," Reynolds; Spring Song, Mendelssohn - Eddy; "The Lost Chord," Sullivan-Barrett; Melody in F, Rockwell; Processional March in B Flat, Rogers; Vesper Hymn, Whitney.

Recital by Helen J. Schaefer.

Miss Helen J. Schaefer, A. A. G. O., gave a recital Dec. 5 at the Asbury Methodist Church at Rochester, N. Y. Miss Schaefer played: Fantasia and Fugue in G minor, Bach; Prayer in G flat, Lemaigre; Menuet Gothique, Boellmann; Concert Overture in C minor, Hollins; Variations on a Scotch Air, Buck; Cantilene Orientale, Wiegand; Allegro Cantabile, Widor; Allegretto (from Symphony No. 20), Haydn (arranged by Miss Schaefer); Allegro (Sixth Symphony), Widor.

Gottfried H. Federlein, the New York organist and well known as secretary of the A. G. O., has issued a handsome circular containing press comments and a portrait of the concert performer.

KRAFT RECITALS REVIEWED

Wheeling and Buffalo Enthusiastic Over His Playing There.

The Wheeling (W. Va.) Register of Dec. 1 says:

"The organ concert given at St. John's church Tuesday evening is conceded by all those present to have been a musical treat of surpassing excellence. An enormous audience containing many of Wheeling's best musicians and critics fully taxed the capacity of the auditorium and by its enraptured attention throughout the splendid program gave silent tribute to the capable management of Edward Blumenberg, in whose hands lay the arrangements of the concert. Professor Edwin Arthur Kraft of Trinity Cathedral, Cleveland, played a program of solo organ numbers, the like of which for beauty and variety has seldom been heard in Wheeling. From the opening number, 'Song of Triumph,' by Matthews, to the last tempestuous 'Ride of the Valkyries,' by Wagner, Mr. Kraft displayed a remarkable versatility in organ technique. His numbers were carefully chosen, so as to bring out in almost endless and contrasting variety the tonal resources of the magnificent St. John's organ."

The Buffalo Courier of Nov. 25 said:

"The second of the season's free organ recitals drew a large audience to Convention hall yesterday afternoon and Edwin Arthur Kraft, fellow of the American Guild of Organists, and organist and choirmaster of Trinity Cathedral, Cleveland, gave one of the most enjoyable recitals heard here in many seasons. Mr. Kraft is a musician of culture, breadth and musicianship and native genius, all being disclosed in his fine program."

Dedicated by J. Lewis Browne.

J. Lewis Browne, organist of Our Lady of Sorrows and St. Patrick's churches, Chicago, dedicated the new organ in St. Columba's church, Ottawa, Ill., in December. Mr. Browne played: Sonata, Op. 28, Elgar; "Hymnus," Fielitz; Magnificat, Clausmann; Andante Cantabile (from Fourth Organ Symphony), Widor; Intermezzo, Rogers; Scherzo Symphonique, Browne; Fantasia in G major, tres vitement and fugue in G minor, Bach; Berceuse, Read; Toccata in D (new), Kinder, and an extemporization on theme furnished at the time of performance.

Dr. Carl's Christmas Recital.

Christmas music at the old First Presbyterian church of New York included "The Nativity," by F. de la Tombelle, and a Christmas Pastoral by Domenico Zipoli as the prelude for the morning service, Dec. 22 and "Noel Polonaise," by Guilman as the postlude. In the evening Dr. William C. Carl gave an organ recital, followed by the singing of Maunder's oratorio, "Bethlehem." The recital program included: "Wachet Auf," J. S. Bach; Song of the Shepherds, Salome; Christmas Pastoral, S. de Lange; Fantasy on an Old Carol, Selby; "Noel Ecossais," Guilman; Pastoral Champenoise, Dubois.

New Works Played at Cornell.

Edward F. Johnston's organ recital programs at Cornell University during November included: Organ Concerto No. 5, Handel; "Peer Gynt" Suite, Grieg; A minor Fantasia, Saint-Saens; "Resurrection Morn," Johnston; Evensong, Johnston; Sonata in the style of Handel, Wolstenholme; Chant d'Amour (new), Gillette; Prelude and Fugue in E minor (new), Kinder; "Autumn" (new), Johnston; Midsummer Caprice (new), Johnston.

Caspar P. Koch's Program.

The customary free organ recital was given in the North Side Carnegie Music Hall at Pittsburgh Dec. 15 by Caspar P. Koch, city organist. The following program was given: Prelude, Bridal Music and Introduction to Act 3, "Lohengrin," Wagner; Aria from "Elijah," Mendelssohn; Meditation from "Thais," Massenet; Prelude, Clerambault; "Jubilato Deo," Silver.

ORGANIST FOILS FOOTPADS

Wedertz Proves Adeptness, Drawing Pistol as Well as Stops.

Two husky footpads who held up C. Gordon Wedertz, organist of St. Bartholomew's Episcopal church, Chicago, while he was returning from services Christmas day, encountered a disagreeable surprise. When they ordered him to surrender his money and jewelry under penalty of a beating he suddenly covered the bandits with a revolver. The robbers promptly fled.

The attempted robbery occurred at West Sixty-ninth street and Yale avenue and was witnessed by half a dozen persons. The footpads, who were armed with short clubs, evidently had singled out the musician because he was carrying a number of Christmas gifts. He had been presented with them by the chorists.

Christmas Organ Programs.

Christmas day was marked by a program of Christmas organ compositions played by Professor William C. Hammond in the Skinner Memorial Chapel at Mount Holyoke College. The program was: Johann Sebastian Bach, Symphony of the Shepherds (from the Christmas Oratorio); Gustav Merkel, Christmas Night Pastoral; George Frederick Handel, Hallelujah Chorus and Pastoral Symphony; Jacques Nicholas Lemmens, Christmas Offertorium; Alexandre Guilman, Prayer and Cradle Song; Theodore Dubois, March of the Magi Kings; F. Flaxington Harker, Pastoral; William Thomas Best, Fantasia on Old English Carols. Dec. 14 Professor Hammond gave a Christmas music recital in the Mary Lyon chapel at South Hadley, Mass., and played: Girolamo Frescobaldi, Pastoral; Bach, Pastoral in F major; Mallory, "The Shepherds in the Field" and "Journey of the Wise Men"; George Jacob, Shepherd's Song; Guilman, Prayer and Cradle Song; Dubois, Noel, and March of the Magi Kings; F. Flaxington Harker, Pastoral; Lemmens, Chorus of Shepherds, "Gloria in Excelsis," Adoration, and Chorus.

Rebuilt by Bates & Culley.

Bates & Culley of Philadelphia rebuilt a Johnson organ and placed it in Zion Evangelical Lutheran church near Spring City, Pa., where a dedication recital was given Dec. 23 by Dr. John McE. Ward of Philadelphia. The organ is a two-manual, blown by an Orgoblo. Dr. Ward gave an inaugural program as follows: Andante et Allegro Maestoso, Rheinberger; Bridal Song, Rogers; Theme and Variations (serenade trio), Beethoven; Cantique de Noel ("O Holy Night"), Adam; Impromptu, Heinrich Hoffman; Offertoire, G minor, E. M. Lott; Lullaby from "Jocelyn," Godard; Fantasia on two Christmas Hymns, Buck; Trauemerei, Schumann; Largo, Handel; Humoreske, Dvorak; Fruhlingszeit, Reinhold Becker; Caprice in G minor (new), H. Crackel.

On New Shreveport Organ.

Edward H. R. Flood gave a recital on the new organ in St. Mark's Church at Shreveport, La., Nov. 15. He played: Prelude, B minor, Bach; "Twilight," Frysinger; Andantino, Lemare; Benediction Nuptiale, Frysinger; March in A major, West; Berceuse, Dickinson; Absolution, Guilman; Grand Chorus in D major, Guilman; Idyll, Kinder; Evening Bells and Cradle Song, Macfarlane; Reverie, Rogers; Processional March, Whitney.

High Praise for Buffalo Organ.

The three-manual organ placed by M. P. Möller in the new Plymouth M. E. church at Buffalo is the subject of an extended mention in the Buffalo Sunday Times of a recent date. One statement made is that Professor H. L. Vibbard of Syracuse University pronounced this organ the best he had ever enjoyed playing. The organ was presented to the church by Mr. and Mrs. W. H. Collins in memory of Mrs. Collins' father, the Rev. Dr. George B. Wentworth.



News of the American Guild of Organists

Michigan Chapter Dinner.

The annual dinner of the Michigan chapter was held late in November at St. John's church house in Detroit. A large and representative gathering of organists, clergymen and heads of music committees was entertained. The Rev. Frank S. Rowland of the Cass Avenue Methodist Church spoke on "Church music from the standpoint of the minister," and Albert Kuhn, chairman of the music committee of Temple Beth-El on "Church music as it should be regarded by the music committee." N. J. Corey, organist of the Fort Street Presbyterian Church, represented the viewpoint of the organist. The Rev. Eugene Rodman Shipper of the First Unitarian Church spoke on the class of music to be desired in the Sunday school and the advantage of having the organist select and direct its music.

The fourth public service of the Michigan Chapter was given Saturday morning, Nov. 23, at Temple Beth-El, Detroit. The service was conducted and the address made by Rabbi Leo M. Franklin. The prelude was played by Paul Koch of St. Matthew's church. Dean Abram Ray Tyler, A. G. O., played the service and the postlude was played by Frank Bradley of the Grosse Pointe Protestant church. The service was sung by the choir of Temple Beth-El.

Norton Plays in Guild Series.

Albert Reeves Norton, A. A. G. O., who gave the fourth recital in the sixth series of the guild at the Reformed Church on the Heights, Brooklyn, was assisted by Mrs. Norton, soprano. The recital, played Dec. 5, was marked by the following program: Church Festival March, Best; Prelude and Fugue, G major, Bach; Group by American composers: Meditation Serieuse, Homer N. Bartlett; Melodie Pastorale, Clifford Demarest; Scherzoso, R. Huntington Woodman; "A Memory," G. Waring Stebbins; Noel Breton, Charles Quef; Christmas Pastorale, Merkel; Minuet and Trio, Wolstenholme.

Dinner of Illinois Chapter.

The second dinner of the Illinois Chapter of the American Guild of Organists for the season 1912-13 was held Monday evening, Dec. 9, Rosseter G. Cole, the dean, presiding. An interesting feature of the occasion was the social quarter of an hour preceding the dinner. Mrs. Harold B. Maryott was chairman of the reception committee. The Rev. John Henry Hopkins, rector of the Church of the Redeemer, gave an inspiring talk on the subject "The Ideals of Musical Art," throwing out many helpful suggestions to the organist. One very impressive thought was: "Be always unsatisfied, but never dissatisfied."

Minnesota Organists Dine.

About twenty-five members of the Minnesota chapter attended a meeting and dinner at the West hotel in Minneapolis on Dec. 3. Hamlin Hunt, dean of the chapter, presided. A paper written by Waldo S. Pratt, of Hartford Theological Seminary, entitled "Some General Notes About Practical Church Music," was read by James Lang of the music department of Graham Hall.

Fortieth New England Service.

About 400 persons attended the fortieth public service given by the New England chapter in the Harvard Congregational church, Brookline, the Rev. Ambrose W. Vernon, pastor, Nov. 18. The prelude was played by

B. L. Whelpley, organist of the Arlington Street church, the offertory by Everett Truette, organist of Elliot church, Newton, and the postlude by Ernest Mitchell, organist of Trinity church. George A. Burdett, organist of the Harvard church, was choir-master and accompanist. Choral selections, including a number of anthems, were given by the Harvard church quartet and solos by Stephen Townsend, barytone.

Missouri Public Service.

A public service was given under the auspices of the Missouri Chapter in Pilgrim Congregational church at St. Louis Dec. 3. The Rev. William Van der Veer Berg gave an address on "Musical Ministries." The program: Organ: Canzonetta (Parker), Rodney Saylor, organist of Pilgrim church; Anthems: "He Watching Over Israel," Mendelssohn; "I Waited for the Lord," Mendelssohn; "Thine, O Lord, is the Greatness," Mendelssohn; organ: Cantabile, Seventh Sonata (Guilmant), George Czibulka; organ: Sortie in C (Arthur Foote), E. R. Kroger, dean of the chapter.

Guild Hears Guy C. Filkins.

Guy C. Filkins, organist of the Preston M. E. church, gave the twenty-seventh free recital of the Michigan chapter at the First Congregational church of Detroit Dec. 12. It was under the direction of J. Truman Wolcott, whose pupil Mr. Filkins is. Following was the program: Sonata in F minor, Mendelssohn; Night Song, Vogt; Triumphal March, Buck; Twilight, Harker; Grand Chorus in A, Kinder; Andantino, Lemare; "The Holy Night," Buck; Spring Song, Jores; Grand Chorus in D, Guilmant.

In Southern California.

Southern California Chapter gave a recital at Christ Church, Los Angeles, Dec. 2. This was the first of a series this season in different churches of Los Angeles and Pasadena, enabling the public to become better acquainted with the organ as a concert instrument and to hear the different organists outside their own parishes. The soloists were A Sessions, W. C. V. Howell and Halbert I. Thomas.

Addresses Maryland Chapter.

Maryland Chapter held its December meeting Dec. 9 at the Florestan Club in Baltimore. J. Norris Herling, organist and choir director of Christ Protestant Episcopal Church, addressed the guild upon the topic: "The Organ as a Concert Instrument."

Old English Custom Revived.

The old English custom of "waits," or the singing of Yuletide carols outside the homes of citizens and prisons and asylums on Christmas eve was revived in Chicago this year. Herbert E. Hyde, organist of St. Peter's Episcopal church, took twenty men and boy singers from his choir for the serenade. They sang old English folk songs and carols before the homes of the church vestrymen. After that they visited the county jail. The choir also sang at Henrotin, Passavant, Sheridan Park and Lake View hospitals. They traveled in a motor bus.

Assisted by Mlle. Dufau.

Dr. Francis Hemington conducted a special musical service at Zion Temple, Ogden avenue and Washington boulevard, Chicago, Dec. 20. His organ numbers were: "Meditation," Mendelssohn, and the finale from one of Mendelssohn's sonatas. Mlle. Jenny Dufau of the Chicago Grand Opera Company assisted Dr. Hemington in the Christmas Carol service at the Church of the Epiphany Dec. 22, and a large congregation heard the carols.

Recital at Williams College.

Sumner Salter's ninety-third organ recital at Williams College had a program as follows: Pastoral Symphony, Christmas Oratorio, Bach; Christmas Fantasy on Old English Carols, Best; Allegretto in B minor, Guilmant; Evening Bells and Cradle Song, Macfarlane; Fantasie de Concert: "O Sanctissima," Lux.

TO PLAY FOR GUILMANT FUND

C. A. Weiss Will Give Concert in January—Plans New Series.

Encouraged by the success of the three recitals at St. Paul's church in Chicago, mentioned previously in THE DIAPASON, Carl A. Weiss, the organist, has planned to make this only the first series of concerts by noted artists. In January Mr. Weiss also expects to give a recital, the proceeds of which will go to the Guilmant monument fund.

The last recital of the series at St. Paul's was played Thanksgiving night by William Middelschulte to an audience that was not large, but appreciated the artist's playing thoroughly. Mr. Middelschulte gave the following: Fantasie (from the English Suites), Largo (from the fifth Sonata), and Chaconne (for violin alone), transcribed for organ by W. Middelschulte, Bach; Andante (A flat major), Mozart; Fantasie, D flat major, Op. 107, Saint-Saens; Canzona 6, Giovanni Gabrieli; Capriccio, Giovanni Battista Vitali; Adagio and Fugue, Liszt.

Nov. 14 Hans C. Feil of Kansas City, one of the leading organists of that place, played: Seventh Sonata, Guilmant; Autumn Sketch, Brewer; Intermezzo, Dunham; "Clock Movement," Haydn; Cantilena, Carl J. S. Weiss; Nuptial March, King; Aubade, Johnson; Toccata, Foote; Schiller March, Meyerbeer.

Kansas City Noon Recital.

Following is the program of the thirty-fifth noon organ recital by Ernest F. Jores at the Grand Avenue Temple in Kansas City, Dec. 18: Prelude and Fugue in C minor, Bach; Intermezzo in D flat, Lemare; Concert Prelude and Fugue in G, Faulkes; Sextette from "Lucia," Donizetti; Romance in D flat, Lemare; Cavette moderne (new), Jores; Improvisation on "The Last Hope," Concert Overture in C Minor, Fricker.

Buffalo After William Benbow.

William Benbow, for more than twenty-five years organist of Trinity Lutheran church at Reading, Pa., has under consideration an offer from Holy Trinity Lutheran church at Buffalo and efforts are being made to keep him in Reading. Mr. Benbow is 47 years old and received his first musical education at Ohio University, in his home town. His first charge was at St. John's Lutheran church, Easton, Pa., occupying that position when in his teens. After a few years he left for England, where he entered the Liverpool College of Organ Instruction, and in the spring of 1887 left that institution to take his present position.

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A Mid-Monthly Musical Magazine

Under the Editorship of

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and
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CHICAGO, DECEMBER 1, 1912.

COMMISSIONS A DANGER.

One evil of the piano business, recognized as such by the leading men in it, which has made little inroad in the organ profession, is that of commissions. But statements recently made to *The Diapason* would indicate that there is more of this than might be supposed. Many builders complain that in places where conditions were favorable to them they find a sudden loss of favor and of the expected contract because a rival has held out a commission to the organist or some member of the committee making the purchase.

This is a hard problem to solve. There is naturally a desire on the part of a builder to recompense an organist who has taken the trouble, probably from honest conviction, to champion his cause, and there it all starts. Often, too, a church—frequently a strange one—asks an organist to give his expert advice and expend his time without any return in order to assist it. The only way out is to take a commission from the builder.

But the honest organmaker should realize that he is sure to lose in the long run from the practice. The fee of this kind breaks the barrier which keeps out the cheap and dishonest man. He is bound to be the most liberal with his commission, as he is the most penurious with the materials and workmanship he puts into his product, for he sees in it his best chance to win over the conscientious opponent. Therefore, even at the risk of losing a contract at times, it is better that no temptations be held out to moderate-salaried organists.

And as for the churches, which always have expected much for nothing from the organ builders, they should select, for their own good, only capable and conscientious organists as advisers at the time of purchase, and should pay them for their trouble.

THE ORGAN'S NEW CAPACITY.

The contributed editorial in this issue is by G. H. Fairclough, the well-known St. Paul organist and all-around musician. Mr. Fairclough presents a subject of special interest in view of the decision of so many cities to have great municipal concert instruments.)

What a great chance there has been in the last fifteen or twenty years, especially in this country, in the use of the "King of Instruments"—the organ! What with the use of electricity and other improvements in construction, the organ of today is an entirely different instrument from that built twenty years ago. From a huge "kist o' whistles," usually requiring great muscular strength and disturbance of peace of mind to play, it has developed into what may be termed "a thing of beauty and a joy forever," a combination of refined musical tone, easily under the perfect control of the player, with a touch as easy and comfortable as that of a concert grand piano and with a stop action which is a delight to manipulate.

Which of us cannot recall some of the old organs we used to hear and admire in our youthful days, and perhaps had the privilege of playing, which, although the diapasons may have been gloriously rich and satisfying, the reeds superb and the flutes mellow and sweet, forbade any artistic finish in the work of the organist, because of their heavy, cum-

bersome action and mechanism, and which made one feel after a two hours' recital as physically fatigued as if he had been moving pianos or had been engaged in some such laborious occupation?

How fortunate we are today, those of us who have the privilege of presiding over a modern "up-to-date" organ! There is as much difference between a 1912 automobile of the best make and an early example of the "horseless carriage" as there is between a new four-manual organ from the factory of a recognized progressive firm of builders and an instrument built perhaps by this same firm only two decades ago.

More new organs are being built today, both in this country and in Canada, in a year than were put up in ten years, twenty years ago, and some of them are magnificent instruments. This boom in organ construction is not confined to churches, but the auditoriums and public halls of the large cities throughout the country are being equipped with large concert organs. This is a sign of the times. Contracts for large concert organs are being given right along all over the country. Already there are fine instruments of this type in Pittsburgh, Atlanta, Portland, Me., Toronto, Philadelphia, Brooklyn and other places. Now in St. Paul we have one of the finest auditoriums in the country, but it lacks a very essential thing—an organ.

I would rather hear an organist of the caliber of Lemare or Archer play the overture to "Tannhauser" on a big modern concert organ than listen to many a symphony orchestra do the same number, and infinitely would prefer it to hearing a pianist pounding out Liszt's arrangement, at a piano recital. Of course the orchestral performance by a well-balanced orchestra, with plenty of strings (and so many orchestras suffer in this respect) is the real article, and a transcription, at best, is an imitation; yet a small orchestra, undertaking a ponderous work, often gives a performance the general effect of which suffers in comparison with what can be done by a clever organist on a great concert organ.

I believe in ten or fifteen years every large city of this country will have its auditorium, containing a large concert organ. The programs should be of an educating, elevating and entertaining nature, not pandering to the popular taste, but gradually bringing the people up to an appreciation of the best in organ literature. The fugues of Bach, the sonatas of Rheinberger, Merkel, Mendelssohn and Guilman and the symphonies of Widor would become as familiar to the general public as the best of orchestral repertoire is becoming known to the patrons of the symphony orchestras.

G. H. FAIRCLOUGH.

A HAPPY NEW YEAR.

To all its readers *THE DIAPASON* wishes a merry Christmas and a happy new year. We hope the year just closed has been as good a one with the organists and organ builders as it was with this paper, and realize that it was with the majority of those engaged in this special branch of musical art. The organ is coming into its own and seldom do we hear the stories of the unprofitableness of organ construction and of the poverty of the organist. People are using more organs and are using organs more. The field has broken its narrow bounds and the general public has learned to appreciate an instrument which not long ago was considered merely a church service adjunct, fit to be heard outside the regular service only at an occasional recital—a free one, of course. So it is, indeed, a happy new year we are facing.

Circular for J. F. Frysinger.

J. Frank Frysinger of the University School of Music at Lincoln, Neb., has issued a circular telling of his work as concert organist and composer, and showing by the cut on the cover page that Mr. Frysinger is a man of pleasing personality as well as an accomplished musician. A number of highly complimentary quotations on his playing from newspapers and magazines are reprinted.

NEW ERA FOR THE BUILDERS.

Outside organ circles the expansion of the field is attracting attention. An article on the "Popularization of the Pipe Organ" appeared in December in the *Music Trade Review* of New York, in which the editor of that paper says:

"The amazing growth within a recent period of the popular priced theater, in which moving pictures are playing a prominent part, has resulted in popularizing the pipe organ—an unexpected development truly, for a few years back no one would predict that the pipe organ would assume any popularity outside the church or concert hall. But the fact remains that pipe organs of exceeding worth musically are being installed in both high and popular priced theaters in the leading cities of the country. They are replacing or augmenting the orchestras used in these places, and where an organist of ability is employed they are giving a great deal of satisfaction to theatergoers.

"The pipe organ which was installed last winter in the Amsterdam Theater, New York, is employed to good purpose not alone in the plays produced at that house, but with the orchestra, and at times solos on the organ are given and keenly enjoyed. At the Fourteenth Street Theater, New York, which house is now devoted to moving pictures, a magnificent pipe organ has just been installed, which has been commented upon most favorably by musicians.

"With the growing demand for pipe organs in the music rooms of our wealthy Americans, the increasing appreciation of this instrument in the concert hall, in colleges and high schools, in large municipal auditoriums and again in the theaters, one can realize that a new era has opened for pipe organ manufacturers—one that might be enlarged materially if they only displayed that enterprise which has advanced and built up so successfully other branches of the music trade industry.

"In the exploitation of the pipe organ there has always existed a conservatism that may be due to the fact that pipe organs in the past were associated almost entirely with churches. The pipe organ people are emerging from this religious haze nowadays and where modern commercial methods of doing business are utilized they are commanding an unexpectedly large share of business in an entirely new field.

"It cannot be said that this development has been sought for; rather, like Topsy, it has 'just grown.' It has forced itself on the manufacturers. Some concerns are alive to the situation and are benefiting accordingly. Others are still drifting along antagonistic to the present trend. But we are living in a progressive, changing age—one that must affect and change the ideas of the organ manufacturer as everyone else."

Played by Everett E. Truette.

The three-manual organ rebuilt and enlarged by Kimball, Smallman & Frazee of Boston in the First Baptist church of Watertown, Mass., was used in a concert by Everett E. Truette Dec. 18, when Mr. Truette played: Toccata and Fugue in D minor, Bach; Pastorale and Finale, from Sonata in D minor, Guilman; Nocturne in C minor, Wheelton; Spring Song and Grand Choeur in G minor, Hollins; "The Answer," Wolstenholme; Elsa's Wedding March to Munster, Wagner; Allegro Symphonique, Faulkes; Scene Orientale, Kroeger; Toccata from Fifth Symphony, Widor. Eight speaking stops were added to the organ in making the changes.

Milwaukee Man at Buffalo.

Elwyn Owen, organist of the Third Church of Christ, Scientist, at Milwaukee, was at the Convention hall organ in Buffalo at the free organ recital Dec. 15. Frederick R. Roginson, barytone of the Lafayette Presbyterian church, was the soloist.

The Guilman Organ School reopens for the winter term Tuesday, Jan. 7. The enrollment is very large, and the school is having the biggest season since it was founded.

NOTES LACK OF KNOWLEDGE

Organists, American and German, are Compared by a Builder.

Writing in Musical America, "Der Wanderer" speaks concerning organ study abroad as follows:

"The European representative of a prominent firm of American organ builders in a recent conversation expressed himself thus: 'Why do American students come over here to study the organ? Judging by the showing of the great number that have come under my observation during my long experience in Europe they should be back home learning the simple a-b-c of the instrument! In vain have I searched their ranks for someone competent to demonstrate the possibilities of our instruments to prospective buyers.

"I am continually forced to rely upon German organists for this important task. But, as a rule, they are equally undesirable for the obvious reason that quite apart from their ignorance of electric actions and clever devices for effecting instantaneous changes of registration which seem only to confuse them, they make no pretense at any time of revealing the beautiful lights and shades of any one solo stop. In fact, they almost never make use of a solo stop as such. The art of nuance or tone-coloring is not cultivated.

"If you listen to the organ at the cathedral in Berlin, where the music is supposed to be of the best, you will find that it is either very soft or it is very loud. In short, both the player's hands are always on the same manual.

"In Germany organ playing has a character all its own, and that very character is so vastly different from what has grown to be the distinctly American one, that I frankly consider it a useless expenditure of time and money for a student to come here for knowledge of it. The situation may be summed up in these few words: In America organists play the organ; here they play *Bach*! By Bach I mean the music of the classics—fugues, sonatas and the old German chorales variously made over into preludes and fantasias.

"Modern German writers are paying practically no attention to the organ, and unless the American student wishes to get an idea of the traditional style of Bach on the organ—and you know how an American audience yawns and squirms through it—there is no earthly reason why he should leave his native land in search of knowledge, for in no other country has the instrument reached such heights of structural perfection or the player such artistry in disclosing its beauties and wonderful possibilities!

"This thorough exposition of the organ situation in Germany may prove helpful to those who have heretofore been ignorant of what this country has to offer in that line. Since the organist becomes efficient only through years of practical experience, it should appear self-evident that such experience would be best gained in the school headed by masters whom he is striving to emulate."

NEW MUSIC FOR THE ORGAN.

A "Serenade" by Clifford Demarest is a new composition from the press of the John Church Company in New York, and it ranks well up among the works of Mr. Demarest, which are used constantly in concerts by the leading organists. The "Serenade" is a melodious piece, with two solos—one for the oboe and the other for the vox humana.

Another organ publication by the John Church Company is the "Grand Choeur Militaire," by Gottfried Federlein. It is a virile composition in march time, excellent alike as a concert selection and as a postlude for the church service. Mr. Federlein has dedicated it to Clarence Eddy.

Played by Miss Mattison.

Miss Myrtle E. Mattison gave a special Christmas program at the California Avenue Congregational church in Chicago. She played: Second Offertory on two Christmas Hymns, Guilman; Christmas Pastorale, Rogers; Hallelujah Chorus, Handel; "Christus," Otto Malling; Christmas Pastorale, Merkel; March of the Magi Kings, Dubois; Christmas Offertory, Grison.

NEW MEXICO ORGAN
BY HARRIS COMPANY

OPENING HELD AT SANTA FE.

E. Stanley Seder Gives Recital in
Scottish Rite Cathedral—Also
Arranges Series of Christ-
mas Concerts.

At a recital opening the new organ in the Scottish Rite Cathedral, Santa Fe, N. Mex., Nov. 17, E. Stanley Seder of Albuquerque played: Toccata, Dubois; "Le Cygne," Saint-Saens; Sonata in A Minor, Mark Andrews; Marche Religieuse, Seder (MS); Intermezzo, Callaerts; Scherzo Symphonique, Miller. The following were among the numbers given at the dedication of the cathedral: "The Lost Chord," Sullivan; Intermezzo and Toccata from Suite in G Minor, Rogers; Canzona della Sera, d'Ervy; Finale, Franck; Idyll, Kinder; Cantilene, Pierne; Triumphal March, Hollins.

The following series of Christmas recitals is given by Mr. Seder at the Congregational Church, Albuquerque:

Dec. 22—Sicilienne, Bach; Christmas Chimes, Gade; Variations on "Adeste Fideles," Belcher; Pastorale from Christmas Sonata, Dienel; Second Christmas Offertory, Guilmant.

Dec. 29 — Pastoral Symphony ("Messiah"), Handel; Christmas, Oesten; Rhapsody on an Old Christmas Carol, Faulkes; Christmas Pastorale, Selby; Christmas Offertory, Deplan-tay.

Jan. 5—Guilmant program: Can-tilene Pastorale, Berceuse, Allegro in F, Pastorale and Finale from Sonata in D Minor.

Specifications of the organ, built by the Murray M. Harris company of Los Angeles, follow:

- SWELL ORGAN.

1. 8 ft. Aeoline.

2. 8 ft. Voix Celeste.

3. 8 ft. Salicional.

4. 8 ft. Open Diapason.

5. 8 ft. Quintadena.

6. 8 ft. Stopped Diapason.

7. 4 ft. Flute Harmonique.

8. 16 ft. Bourdon.

9. 2 ft. Piccolo.

10. 8 ft. Oboe.

11. 8 ft. Cornopean.

GREAT ORGAN.

12. 8 ft. Dulciana.

13. 8 ft. Melodia.

14. 4 ft. Flute d'Amour.

15. 8 ft. Viol da Gamba.

16. 8 ft. Open Diapason.

17. 4 ft. Octave.

PEDAL ORGAN.

18. 16 ft. Liebllich Gedackt.

19. 16 ft. Bourdon.

20. 8 ft. Flute.

21. 16 ft. Open Diapason.
- The action is electro-pneumatic, with five-inch wind.

Program in Quarles' Series.

The second recital of the series of the fifth year by James T. Quarles at the Lindell Avenue M. E. church of St. Louis was given Nov. 30, at 3:30 p. m., with this program: Fugue, E flat major (St. Ann's), Bach; Dithy-ramb (first time in St. Louis), Basil Harwood; Hora Gaudiosa, Bossi; Gavotte Moderne, Lemare; Andante Can-tabile (string quartet), Rogers-Tschai-kowsky; Triumphal March, Hollins.

Dec. 14 Mr. Quarles' selections were of a Christmas nature. They follow: Symphony No. 1, Op. 20, (First Movement), A. Maquaire; "Der Heilige Josef Singt," Hugo Wolf; Priere ("Le Cid"), Massenet; "Die Geburt Christi," Op. 48, Otto Mal-ling; Toccata, F major, Crawford; Meditation Serieuse (new), Homer N. Bartlett; "Noces d' Or" (new), Leon Roques; Marcia Festiva, Bossi.

At Calvary Church, New York.

At Calvary Episcopal church in New York during Advent organ re-citals were given every Sunday night at 7:30, preceding evensong. Miles Farrow of the Cathedral of St. John the Divine was one soloist. Mr. Far-row played the Cathedral Prelude and Fugue, Bach; Chorale No. 3 in A minor, Cesar Franck; Adagio from Sixth Organ Symphony, Widor. Ar-thur S. Hyde played Dec. 8; Clar-ence Dickinson, Dec. 15, and Gaston Dethier, Dec. 22. At evensong there will be special music each Sunday.

Memorial for Gerrit Smith.

A memorial service in honor of Ger-rit Smith, late organist of the South Reformed Church and musical direc-tor of Union Theological Seminary, was held in the chapel of the seminary in New York Dec. 11. Clarence Dick-inson, organist of the Brick Church and of Union Theological Seminary; Arthur S. Hyde, organist of St. Bar-tholomew's; Harry Rowe Shelley, or-ganist of the Fifth Avenue Presby-terian Church; Lucien G. Chaffin, the choir of Union Seminary and the choir of the Brick Presbyterian Church took part, and brief addresses were made by the Rev. Dr. Thomas B. Bridges and the Rev. Dr. Francis Brown.

At Christ Cathedral, Ottawa.

The 166th and 167th recitals at Christ Church Cathedral, Ottawa, were given in December by Arthur Dorey as follows:

Dec. 1—Marche Gothique, H. Hack-ett; Pastorale, E. Halsey; Nocturne, P. J. Mansfield; Grand Coeur a la Handel, W. Faulkes; Idyll du Soir, F. Lacey; Finale, Lemmens.

Dec. 15—Marche Solennelle (Suite 1), Borowski; Souvenir (study on one note), E. H. Lemare; Allegretto Grazioso, H. Holloway; Overture, Op. 39, E. T. Driffild; Canzonetta in B flat, R. B. Elliott; Allegro Vivace (Suite 2), W. E. Driffild.

Second Recital at Truro, N. S.

Alfred E. Whitehead gave his sec-ond recital in St. Andrew's Presby-terian Church at Truro, N. S., Nov. 24. He played: Overture, E Minor, Morandi; Cantilene, Rheinberger; Gavotte and Musette, Whitehead; Toccata from 5th Symphony, Widor; Grand Fantasia, "The Storm," Lem-mens; Spring Song, Mendelssohn; Military March, "Pomp and Circum-stance," Elgar. The Truro Daily News devoted nearly a column to a review of this concert.

Changes at New Albany, Ind.

Professor Matthias Merl, organist at St. Mary's Catholic church, New Albany, Ind., for the last twenty-five years, has tendered his resignation to the Rev. W. F. Sieberts, rector of the

church. Bertrand C. Heckel, organ-ist at the German Evangelical church, also has tendered his resignation, and has accepted a similar position with the German Methodist church at Louisville, at an increased salary.

Recital at St. Vincent's, Buffalo.

An organ recital under the direction of Professor George Albert Bouchard, Mus. Bac., was given at St. Vincent de Paul's church, Buffalo, Sunday even-ing, Nov. 17. The program follows: Prelude, Gaston M. Dethier; Romance in D flat, Edwin H. Lemare; Prelude and Fugue in E minor, Bach; Bar-carolle, William Faulkes; Spring Song, Will C. Macfarlane; Scherzo-Mosaic, "Dragon Flies," Harry Rowe Shelley; Overture to "William Tell," Rossini.

Musicians Attend Recital.

Nearly 500 people attended the sec-ond of Bert E. Williams' recitals at St. John's church, Columbus, Ohio, Nov. 21. A pleasing feature was the large number of musicians, and es-pecially organists, who were present. Mr. Williams played: Prelude, E mi-nor, Dethier; Andante Tristamente, Kroeger; Barcarolle, Offenbach; Sonata V., Opus 80, Guilmant; "Birds of Armenon," Bachman; Meditation, Sturges; Marche Militaire, Shelley.

Samuel A. Baldwin's Program.

Samuel A. Baldwin's program for Sunday afternoon, Dec. 15, at the City College, New York, contained two movements from Mark Andrews' So-nata in A Minor, Op. 17, the andante from Haydn's "Surprise" Symphony, Bach's Prelude and Fugue in A mi-nor, Liszt's Prelude and Fugue on the name "Bach," and shorter pieces of Chopin, Bossi and Brahms.

Christmas Music by Davis.

Christmas music was the order when Arthur Davis, F. R. C. O., F. A. G. O., gave his recital No. 16 at Christ Church Cathedral in St. Louis Dec. 22. He played: "The Holy Night," Dudley Buck; Pastoral Sym-phony, Sullivan; Marche des Rois, Mages, Dubois; Christmas Musette, Mailly; Fantasy on Old Christmas Carols, Davis.

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Pipe Organ players
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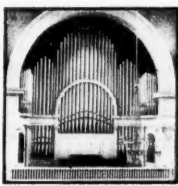
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ACTIVITIES OF THE ORGANISTS

PRIVILEGE FOR THE STUDENT

C. E. Clemens' Collegiate Vesper Recitals at Cleveland.

Charles E. Clemens is again giving the collegiate vesper recitals at the Euclid Avenue Presbyterian church of Cleveland. These recitals originated twelve years ago in the Florence Harkness Memorial Chapel of the College for Women at Western Reserve University, and were given in that building every Sunday afternoon throughout each college year until last year, when they were transferred to the magnificent new church with its four-manual organ erected immediately adjacent to the university campus by two Presbyterian congregations of that city.

In November Mr. Clemens' programs were as follows:

Nov. 3—Allegro con fuoco (Fantasia), Herman Berens; Andante with variations (Septuor), Beethoven; Toccata in C, d'Evry; Evening Prayer, Smart; Coronation March ("Le Prophete"), Meyerbeer.

Nov. 17—Fugue in E flat (St. Anne's), Bach; Minuetto, Claussmann; "Im Garten," Goldmark; Andantino, Chauvet; "Pomp and Circumstance," Elgar.

Nov. 24—Occasional Overture, Handel; Cantilene, Grison; Meditation, F. de la Tombelle; Prelude to "Tristan und Isolde," Wagner.

DIRECTED BY WALTER GALE

Two Cantatas Given at the Broadway Tabernacle in New York.

A special musical service was given at the Broadway Tabernacle of New York Nov. 24, and the cantata, "Seed Time and Harvest," by John E. West, was sung, with Mrs. R. C. Emory, soprano, and William Wheeler, tenor, as soloists, and a chorus of thirty trained voices. On the evening of Sunday, Dec. 22, the Christmas cantata, "The Christ Child," by C. B. Hawley, was given. All this was under the direction of Walter C. Gale, organist and choirmaster of the church.

Mr. Gale has been engaged recently as organist of the Temple Emanuel at Forty-third street and Fifth avenue, succeeding Will C. Macfarlane, who left New York Oct. 1, to become city organist at Portland, Me.

Monthly Recitals by Hancock.

Irving C. Hancock gave a recital Dec. 2 at Trinity Episcopal Church in Chicago, assisted by the choir of his church, and will give such a recital the first Monday of every month up to and including June. The recitals are given in connection with the social work being carried on by the rector, and are designed to afford the people of the neighborhood a place to spend a musical evening free of charge. Boellmann's "Gothic Suite," Arthur Foote's Suite, Op. 29; Romanza in A major, Brewer; Fanfare, Lemmens; Oriental Sketch, No. 3, Bird, and Gounod's Marche Militaire were the organ selections on the December program.

Evening Recitals by Staps.

The first Sunday in Advent, Dec. 1, the choir of St. Paul's Cathedral, Cincinnati, sang Spohr's "Last Judgment," under the direction of K. O. Staps. The usual organ recitals, following the evening service, have been given. A list of the numbers played by Mr. Staps is here mentioned: Concert Overture, E minor, Hollins; Romance, D flat, Lemare; "Lied," Wolstenholme; "At Evening," Buck; Melody, A flat, Shelley; Sonata, C minor, Guilman; "Curfew," Horsman; Intermezzo, D flat, Hollins; Nocturne, Dethier; Variations on a Christmas Carol, Dethier; Berceuse and Prayer, Guilman; "Nazareth," Gounod; "The Holy Night," Buck; Suite for Organ, Rogers; Nocturne, E flat, Hollins; Chanson d'Ete, Lemare; Chant du Soir, Bossi.

ANDREWS BACK FROM TOUR.

Noted Oberlin Man Gives Successful Western Concerts.

Dr. George Whitfield Andrews, professor of organ and composition in the Oberlin Conservatory of Music, has returned from giving several very successful organ recitals in the west. At Cedar Falls, Iowa, as noted in THE DIAPASON for December, he opened a three-manual Möller organ in the State Normal College; at Grinnell, Iowa, he appeared as one of the numbers in the artist recital course, and he also gave concerts at Woodstock, Ill., and Dallas, Texas. Dr. Andrews is one of the great organists of the country; with a most remarkable technique he displays a complete mastery of the instrument, and his recitals are always extremely successful. At these concerts he gave the following program: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Pastorale (from Op. 154), Rheinberger; Scherzo from "Midsummer Night's Dream," Mendelssohn; Prelude in B flat, Chopin; Etude in C sharp minor (Op. 10, No. 4), Chopin; Sposazio, Liszt; Scherzo, Andrews; Slumber Song, Nevin; "Dreams," Wagner; Ride of the Valkyries, Wagner.

First at Philadelphia School.

The board of education of Philadelphia having engaged the American Organ Players' Club of that city to take charge of the new organ lately erected in the auditorium of the Central High School, as noted in the December DIAPASON, the first recital was played Nov. 21 by Dr. John McE. Ward, organist of St. Mark's Lutheran Church, and was the means of presenting several new compositions to the public. Miss Cora Althouse, soprano, was a capable assistant. The program was as follows: Prelude Heroique, William Faulkes; Andante, from Symphony Pathetique, Tchaikowsky; Caprice (G minor) Cracker; Soprano solo, "Elsa's Dream," Wagner; Impromptu, Heinrich Hoffman; Theme and Variations, Beethoven; Meditation (new), Sturges; Soprano solos, "Love Has Wings," Rogers, and "The Valley of Laughter," Wilfred Sanderson; Fantasia on Familiar Airs, Buck; War March, "Rienzi," Wagner.

No. 155 by Edward Kreiser.

Edward Kreiser's 155th recital was given at the Independence Boulevard Christian Church of Kansas City Dec. 8, at which time Mr. Kreiser played: Rhapsody, Alfred J. Silver; Cantabile in B major, Cesar Franck; Wedding Suite (new), Oliver King; Caprice, H. J. Wrightson; Andantino in D flat (requested), Lemare; Overture in C minor (new), Faulkes. At the preceding recital, given Nov. 24, the numbers were: Scherzo Symphonique (new), J. Frank Frysinger; "Autumn" (new), Edward F. Johnston; First Symphony, Op. 20, Maquaire; Caprice Orientale, Lemare; Cradle Song (requested), Kreiser; Torchlight March, Meyerbeer.

Davenport Hears Bergquist.

Professor J. Victor Bergquist of Augustana College gave this program at his first recital Nov. 25 in Zion Lutheran church of Davenport, Iowa: Sonata No. 5, Guilman; Toccata and Fugue in D minor, Bach; "Ase's Death" (from "Peer Gynt" Suite), Grieg; Canzonetta, Gade; Sonata No. 3, J. Victor Bergquist; Berceuse, Harry Rowe Shelley; Aubade, Miles-Hunt; Serenade, Chaminade-Kraft; Triumphant March, Dudley Buck.

Gives Thanksgiving Program.

Thanksgiving Day at the First Baptist Church of Dallas, Tex., was marked by a musical service in the evening. The organ numbers by Will A. Watkin included: Transcription of an Old Hymn, Wenham Smith; Humoreske, Dvorak; "Jubilate Deo," Silver; "Tollite Hostias," Saint-Saens; Gigout.

T. TERTIUS NOBLE ON WAY

Noted English Organist Coming to America—May be Offered Post.

T. Tertius Noble sails for New York Dec. 28, and will make an extended tour here under the direction of the Schirmers. His visit—his first to this country—is of especial interest because of the general understanding among the profession that while here he will be offered the post of organist and choirmaster of one of New York City's important churches. No one has any idea as to the reception such an offer will meet at his hands.

For twenty years Mr. Noble has been a cathedral organist, having been at Ely Cathedral five and a half years and at York Minster the last fourteen and a half years.

Series by G. H. Federlein.

Gottfried H. Federlein has given a series of public recitals on the organ at the Ethical Culture Society's meeting house, New York, Sunday afternoons at 4:30 o'clock, as follows:

Dec. 1—Toccata and Fugue in F minor, Noble; Cantilena, Demarest; Serenade in B flat, Scherzo in D minor, Federlein; Spring Song, Hollins; Benediction Nuptiale, Frysinger; Etude Symphonique, Bossi.

Dec. 8—Fourth Sonata, Guilman; Toccata, Le Froide de Mereaux; Berceuse, Kinder; Transcriptions from "Madame Butterfly," Puccini.

Dec. 15—Prelude, "La Demoiselle Elue," Debussy; "La Petit Berger," Debussy; Scherzo in E, Gigout; Canzona della Sera, d'Evry; Canzonetta, Toccata, Federlein; Abendlied, Schumann; Paean, Matthews.

Dec. 22 (from the works of Richard Wagner) — Prelude, "Lohengrin," "Evening Star," "Tannhauser," "Liebestod," "Tristan und Isolde," Vorspiel Act 3, "Meistersinger," Waldweben, "Siegfried," "Dreams," "Tristan," Ride of the Valkyries, "Die Walkure."

Gives Recital at Evanston.

Mrs. Katherine Howard Ward gave her first recital of the season at the First Methodist Episcopal church in Evanston, Ill., at 4:30 o'clock Dec. 1. There was a large audience and the following program was given: Concert Overture in C major, Hollins; Kyrie Eleison, "Lord Have Mercy Upon Us," Reger; Toccata and Fugue in D minor, Bach; "Moonlight," Karg-Elert; Allegro Militaire, Wolstenholme; Vorspiel to "Lohengrin," Wagner; Evensong, Johnston; Toccata in F, Crawford. Mrs. Ward will give an organ recital every Sunday afternoon during the winter.

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ACTIVITIES OF THE ORGANISTS

DUTCH COMPOSER GIVES AID

Dr. Carl's 150th Concert Calls Attention to Famous Series.

Dr. William C. Carl gave his 150th free concert in the "Old First" Presbyterian church, New York, Nov. 25. During this long series many notable works have been presented for the first time in this country and the attendance has been remarkable. Many times at least a thousand persons have not been able to gain admission, with every inch of both sitting and standing room filled within the church. At the 150th concert Dr. Carl played a request program, which included a new composition by Christiaan Kriens, the Dutch composer, written especially for this event. The work is a novelty, "Morceau de Concert Symphonique," and is still in manuscript.

Composers who have written for these recitals and dedicated their works to Dr. Carl are: Leon Boellmann, Joseph Bonnet, Gerard Barton, Rene Becker, Joseph Callaerts, Aloys Claussmann, Theodore Dubois, C. Max Ecker, William Faulkes, J. Frank Frysinger, Alexandre Guilmant, Eugene Gigout, Alfred Hollins, Gustav Haag, Georges Jacob, Christiaan Kriens, A. Walter Kramer, Edwin H. Lemare, Georges MacMaster, Carl C. Muller, A. B. Plant, Charles Quef, Samuel Rousseau, James H. Rogers, Albert Renaud, Theodore Salome, B. Luard Selby, G. Waring Stebbins, Ernest H. Smith, Alfred J. Silver, F. de la Tombelle, William Wolstenholme.

Soloists who have appeared in the series include a long array of the leading vocal and instrumental artists of New York. Organists among these are: William Ambrose Brice, Mrs. Laura Crawford, Charles R. Hallock, Miss Mary H. Gillies, Miss Clara Stearns, G. Waring Stebbins. The choir of the First Presbyterian church, under Dr. Carl's direction, and a chorus of thirty voices, directed by Dr. Frank Bossert, have assisted. Analytical notes were prepared and delivered by the Rev. Dr. Howard Duffield.

William T. Upton's Programs.

William Treat Upton is attracting much attention and highly appreciative audiences with his recitals on the new organ in Calvary Presbyterian Church at Cleveland every Sunday. In December Mr. Upton gave the following programs:

Dec. 1—Nocturne in D, R. F. Maitland; Scherzo from Sonata in E minor, J. H. Rogers; Largo, Handel; Introduction to the Third Act of "Lohengrin," with the Bridal Chorus, Wagner.

Dec. 8—Andante from "Symphonie Pathetique," Tchaikowsky; Pastorale from Sonata No. 1, Guilmant; "Pilgrims' Chorus" and "Song to the Evening Star," Wagner.

Dec. 15—Pastoral Sonata (First Movement), Rheinberger; "A Memory" (reflective piece), G. Waring Stebbins; Aubade in D flat, Bernard Johnson; Marche Heroique de Jeanne d'Arc, Dubois.

Organist Founds School.

Robert M. Treadwell, organist at Labor Temple, New York, has established an institution unique in its plan and probably the only general school in the United States under the direction and patronage of the church. The organization is the Labor Temple School of Music. T. W. Sturgeon, vocal director, has organized a night singing class of nearly fifty. Mr. Treadwell is instrumental director, in addition to private teaching, and has begun class piano work and private instruction at the temple. Miss Florence Hanbiel Pratt, musical lecturer, has given her first concert; subject, "Three Immortal B's in Music," playing selections from Bach, Beethoven and Brahms. The outlook is very bright and the future of the school is assured. Mr. Treadwell's weekly organ recitals are a feature of the work.

SERIES BY SCOTT WHEELER.

Recitals at Church of the Holy Communion in New York.

Scott Wheeler, who is giving a series of recitals at the Church of the Holy Communion in New York, played these programs in December:

Dec. 10, 4:30 p. m.—First Sonata, Mendelssohn; Scherzo (second Symphonie), Vienne; Cantilene, Woodman; Marche Nuptiale, Guilmant; Benediction Nuptiale, Saint-Saens; Sixth Symphony (Allegro), Widor.

Dec. 24, 4:30 p. m.—Fantasia on Old Christmas Carols, Faulkes; "Stille Nacht," Old German; "A Child Is Born," Chadwick; "Le Petit Jesus," Gevaert; "Christmas," Dethier; "Ave Maria Stella," Grieg; "Cradled All Lowly," Gounod; "In Dulci Jubilo," De Pearsall; "While by My Sheep," Jungst.

This church has been fortunate in the quality of its organs. The first was the work of Thomas Hall, who in his day occupied the foremost place as a builder of organs. This was followed by the first of the Roosevelt organs. Hilborne L. Roosevelt, the builder, was a parishioner, and at the time of his death a member of the board of church trustees. He aimed to make his the finest organ that could be produced; and then, with his family, he presented it to the church. In recognition of the great strides made in organ building, the instrument now in use, not yet three years old, was presented to the church. It is the work of the Skinner company, Boston. It incorporates whatever could be used of the Roosevelt organ and has taken its place among the foremost in the land.

T. Scott Buhrman in Recitals.

T. Scott Buhrman, F. A. G. O., gave the holiday recitals in the First Presbyterian church of New York Dec. 23 and 30. The first program, devoted to the editions of Dr. Carl, organist of the church, follows: Reger, Canon, Op. 59; Guilmant, "Noel Ecossais"; Dubois, Marche Heroique; W. H. Richmond, Ave Maria; Schumann, Canon, Op. 56, No. 5; J. S. Bach, "O Sacred Head"; W. F. Bach, Christmas Chorale, varied; C. Lucas, Meditation; Gigout, Scherzo; Widor, Andante Cantabile, Fourth Symphony; J. E. West, Postludium. The "holiday program" follows: Gounod, Marche Solennelle; Guilmant, Pastorale, Op. 26; F. F. Harker, Meditation; Tombelle, Toccata (Sonata, Op. 23); Wagner, "Lied an den Abendstern"; R. G. Hailing, "Chanson de Joie"; Dvorak, Humoreske; Jensen, Bridal Song, Op. 45; Lemare, Andantino; Schubert, Marche Militaire.

Edward Rechlin in the West.

Edward Rechlin of New York gave a recital at the First Evangelical Lutheran church of Fort Smith, Ark., Nov. 29. His program was: Sinfonia, Bach; Cantilene Pastorale, Jadassohn; Scherzo, Jadassohn; Toccata from Fifth Symphony, Widor; Consolation, F. Reuter; Gavotte, Dethier; Processional March, Rogers. Mr. Rechlin gave the following at Emmanuel Lutheran church, Fort Wayne, Ind., Nov. 26: Sinfonia, Bach; Ancient Christmas Carols, Guilmant; Improvisation; Toccata from Fifth Symphony, Widor; Cantilene Pastorale, Guilmant; Gavotte, Dethier; Processional March, Rogers.

Hartley Brings Out Organist.

"Miss Ethel Brown made her initial appearance as an organist last night at the first of the series of organ recitals at St. Mark's pro-cathedral, arranged by Walter Hartley," says the Grand Rapids (Mich.) Herald of Nov. 21. "Miss Brown works upon a splendid technical foundation, and her work is characterized by dignity and poise. The Bach Prelude and Fugue in B flat was read with understanding, and the Miller Nocturne, with its peculiar motif, was interpreted artistically. Mr. Hartley played the accompaniments."

OPENS SEASON AT BUFFALO

N. J. Corey Wins Praise With His Concert in Elmwood Hall.

"Simon Fleischmann, official organist of the city, and those associated with him in the arrangement of the Sunday afternoon free organ concerts in Elmwood Music Hall must have been gratified yesterday at the opening of this season's series," says the Buffalo Express of Nov. 15. "An audience which filled every seat in the hall and included some who stood through the program proved the interest which has been aroused in these concerts. And it was not a fluctuating audience, but one in which most people kept their seats from beginning to end and listened intently to the musical numbers."

"The soloist was N. J. Corey, organist of the Fort Street Presbyterian church, Detroit, and a musician who has won fame as a lecturer on musical topics. He played a program mainly of legitimate organ music, with transcriptions of Wagner numbers. A Toccata by Rogers, and two Rheinberger compositions were numbers seldom heard on organ programs and therefore of double interest."

"It is always gratifying to see an American making propaganda for the compositions of his compatriots. Mr. Corey gave prominence to a group of five pieces by Americans. They were: Foerster's Andante in A flat; March, Brockway; Scene Orientale, Kroeger; Spring Song, Macfarlane, and Allegro from a sonata by Whiting. Es-

pecially pleasing was Mr. Corey's performance of the Kroeger number, in which the skillful registration emphasized in tone color the oriental character of the composition."

Miss Deal's Christmas Music.

Miss Alice R. Deal gave a very attractive Christmas service Dec. 22 at the Leavitt Street Congregational Church in Chicago, where she is organist and choir director. In the forenoon she played the overture and the "Pastoral Symphony" from the "Messiah" as the prelude and "An Ancient Christmas Carol," by Dethier, as the postlude. In the evening she gave one of her postludial recitals, at which she played: Christmas Offertory, Grison; "The Birth of Christ," Malling; First Offertory on Two Christmas Hymns, Guilmant; March of the Magi Kings, Dubois; Hallelujah Chorus ("Messiah"), Handel.

New Fantasia by Wilkins.

At the First Presbyterian Church of Rochester, N. Y., the second organ recital by Herve D. Wilkins, M. A., A. G. O., Dec. 10, was marked by this program: Sonata IV, Guilmant; Second Andantino in D, Lemare; Adagio from Concerto II, Bach; Concerto Rondo, Hollins; three organ transcriptions by Mr. Wilkins—Aria, Delibes; Pilgrims' Chorus, Wagner; Improvisation in C, Jadassohn; Fantasia on National Airs, Wilkins. The last number is still in manuscript.

Pupil of Van Dusen Heard.


Frank Van Dusen's advanced organ pupil, Elmer Ende, appeared at a recital given in Kimball Hall, Chicago, by the American Conservatory Dec. 7, and was unusually successful in two Guilmant numbers, the "Oriental Sketch" by Bird and the Dubois Toccata in G.

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Head of the Wurlitzer Company's Organ Department Is the Author of Many Original Features of Construction.

Through the courtesy of Mr. Robert Hope-Jones and his able adjutants I was guided through the Wurlitzer factory at North Tonawanda, N. Y., a privilege which is not often extended to anyone. The plant itself is large, housing more than 500 men, and mostly skilled labor.

After spending considerable time in other departments we reached, for me, the most interesting section of the plant, where the Hope-Jones pipe organ is made. We all have some fancies and seemingly curious ideas. So has Mr. Hope-Jones, no doubt. But the fact of the matter is that his ideas seem to gain ground and have been adopted by other builders, and the most praiseworthy one is that he treats the building of pipe organs from a scientific standpoint.

The double touch for manual keys is a specialty of Mr. Hope-Jones, who uses it also for pedals on his unit organs. Many a fine effect can be produced in this manner. The first touch, played in the normal way and without any strain to the fingers, produces the quality you select by stop manipulation, but if greater pressure is exerted the key will sink about one-sixteenth of an inch farther and another quality of tone, a sort of an undertone, is noticeable, which adds great piquancy and is especially adapted to help the concert organist. The suitable bass device—which furnishes the proper pedal and bass stops for any combination one chooses to make; the slanting key-boards and the pizzicato touch are other features of the Hope-Jones console.

Next I was conducted to the voicing rooms. Here I saw the "springless reed"—a reed that does not have any

tuning wire. Mr. Hope-Jones says that the reed pipe so treated will stay in tune as well as the fluepipes. Another feature of his reeds is that he lets the tongue vibrate on the uncovered brass and obtains a smooth note.

There are two points which are worth while to take up in friendly controversy among some of our first-class reed voicers in the country. Who is to contribute to this? Who loves art well enough to let us hear his or their opinions through the medium of "our" DIAPASON?

Besides a great number of church organs booked the Wurlitzer company has any number of concert organs for theaters and private residences. Among them are unit organs for the Children's Theater, New York; the new Cort Theater of New York, the Plymouth Theater in Boston, the Paris Theater of Denver and others. These will all be very large instruments.

In conclusion, I wish to say that it was a treat for me, as it would be to anyone, to have had the privilege to pay a visit to such a plant, where art is cultivated.

HERMAN STAHL.

By Frank Sanford De Wire.

Frank Sanford De Wire gave these selections at his vesper recital Nov. 24 in St. Luke's Church, Jamestown, N. Y.: Prelude and Fugue in G major, Op. 37, No. 2, Mendelssohn; Scherzo Symphonique in D major, Faulkes; Barcarolle in E minor, Faulkes; Fugue in G minor, Bach; Allegretto in B minor, Guilmant; "The King's Coronation March," Edmondstone Duncan.

Francis Moore's Church Closed.

The last Sunday in December will mark the permanent closing of the First Presbyterian Church of Chicago, where Francis Moore has occupied the organ bench for eighteen years in the position previously held by Clarence Eddy. Special services were arranged for these closing weeks. The congregation will unite with the Forty-first Street church.

Change at Harrisburg, Pa.

At a meeting of the session of the Market Square Presbyterian Church of Harrisburg, Pa., Miss Ruth S. Conkling was appointed organist to succeed Miss M. Elizabeth Orth, who has resigned. Miss Conkling is one of the best known musicians of the city. She has been organist at the Fifth Street Methodist church for the last few years and will begin her new duties at the Market Square Church Jan. 1.

Kimball to Build Memorial.

Mrs. Bertin Ramsay of Appleton, Wis., has announced to the vestry that she will present an organ to All Saints' Church as a memorial to her husband, who for many years was a vestryman of that church. The organ will be installed next spring. It will be built by the W. W. Kimball company.

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The complete edition will consist of eight volumes, each containing upwards of one hundred pages of music besides the voluminous prefatory matter. The Preludes and Fugues fill the first four volumes; the Concertos and Sonatas constitute the fifth volume; the sixth, seventh and eighth comprise the Chorale-Preludes and Chorale-Fantasias.

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CLARENCE EDDY AT BELMONT.

College Organ Played by Him in Concert at Nashville, Tenn.

Mr. and Mrs. Clarence Eddy had an appreciative and enthusiastic audience at Nashville, Tenn., when they gave their joint concert on the Belmont College organ there Dec. 2. The program was one of great variety and included the following: Festival Prelude and Fugue on "Old Hundred," Clarence Eddy; Rondo, "Soeur Monique," Francois Couperin; Toccata in F major, Bach; Canzona in E, Demarest; Scherzo in E, Widor; Evensong, Johnston; "Kammenoi-Ostrow," Rubinstein; Variations de Concert (dedicated to Clarence Eddy), Joseph Bonnet; Romance in C, Frederick Maxson; Concert Caprice, Edward Kreiser; "Love-Death" from "Tristan und Isolde" (arranged by Archer Gibson), Wagner; Pilgrims' Chorus and March from "Tannhaeuser" (arranged by Clarence Eddy), Wagner.

"No element was lacking either in the program or its rendition to make it a thoroughly artistic and delightful affair, and never has the great organ at Belmont been heard to better advantage," says the Nashville Democrat.

"Those who heard Mr. Eddy last February at Belmont were prepared for the exceedingly beautiful performance of last evening, and Mrs. Eddy, who came as a stranger, easily sang her way into the hearts of the large audience, her big, fine contralto voice filling every corner of the spacious chapel with exquisite and appealing melody."

Mr. and Mrs. Eddy are now living in Chicago and are arranging for their permanent home in this city.

Plays at Mount Pleasant, Iowa.

William M. Jenkins of St. Louis gave a recital Dec. 5 at the Congregational church of Mount Pleasant, Iowa, playing: Pilgrims' Chorus ("Tannhaeuser"), Wagner; "To a Wild Rose," MacDowell; "Morgenstimmung" ("Peer Gynt" Suite), Grieg; March, in D, Guilment; Andante Cantabile, Widor; Improvisa-

tion (to illustrate the varied resources of the stops), W. M. Jenkins; Barcarolle ("Tales of Hoffmann"), Offenbach; Minuet, Beethoven; Grand Choeur, William R. Spence; Humoresque, Dvorak; "In Summer," Stebbins; Festal March, E. R. Kroeger; Berceuse (Dedicated to W. M. Jenkins), E. M. Read; Hallelujah Chorus ("Messiah"), Handel.

Takes South Bend Position.

Miss Carrie E. Hanford, who has been organist at St. Paul's Memorial M. E. church at South Bend, Ind., for several years, has been compelled to give up her position because of trouble with her eyesight. Until Miss Hanford is able to resume her position the church has selected Mrs. Harvey E. Crawford of Elkhart, Ind., to play at the morning services and Miss Lillian T. Anderson of South Bend will play at night.

Plays Works of Masters.

Fred G. Haas is giving a series of recitals from the works of the great masters Sunday evenings at Trinity M. E. church, Evansville, Ind. Dec. 1 Schubert and Schumann numbers were given as follows: Andante from C major Symphony, Schubert; Serenade, Schubert; Slumber Song, Schumann; Traumerei and Romance, Schumann; Nachtsueck No. 1, Funeral Fantasy, Schumann.

Apollo Club Concerts.

The Apollo Musical Club of 300 singers will give two performances of Handel's "Messiah" at Christmas time in Chicago. The dates are Friday night, Dec. 27, and Sunday afternoon, Dec. 29, at the Auditorium Theater.

The Western Musical Herald for November contains an extended article on the way in which John W. Norton has "made good" as organist at St. James' Episcopal Church in Chicago.

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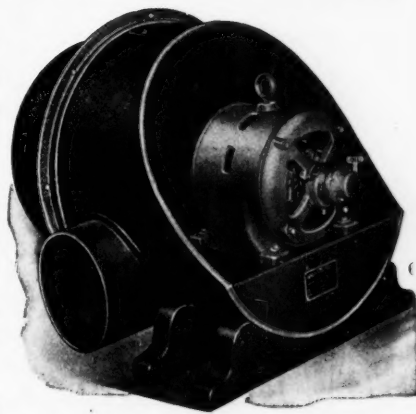
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AMID FLUES AND REEDS

Musical talent manifests itself in various ways in the family of Jerome B. Meyer, the well-known pipe maker of Milwaukee. Mr. Meyer's son, who is a lad of 16 years, is a talented violinist. The young man, who is studying at the Wisconsin Conservatory of Music, will be graduated this winter and will give a number of recitals this season.

A two-manual organ of twenty-eight stops and couplers has just been placed by M. P. Möller in the First M. E. Church of Pawtucket, R. I. L. M. Rinker set up and finished the work. George H. Lomas, organist of St. Paul's Episcopal Church at Pawtucket, gave the opening recital Dec. 4.

J. E. Varnum, one of the members of the Austin staff, is at Los Angeles on business after having stopped at Sheridan, Wyo., to set up an organ for the company. Before starting on his western trip Mr. Varnum finished the installation of the large organ at Providence, R. I.

Under the direction of Dr. John McE. Ward, organist, the choir of St. Mark's Evangelical Lutheran Church at Philadelphia gave Hugh Blair's Advent cantata, "Blessed Are They Who Watch," at the second monthly musical service, Nov. 24.

One of the largest congregations ever assembled in the Methodist Church of Alexandria, Ind., gathered there Dec. 8 for a farewell service for Miss Mabel Merker, who resigned just before her marriage to Sherman Harlan.

A Hillgreen, Lane & Co. organ, placed in Unity Church at St. Cloud, Minn., early in the fall was opened formally Dec. 4 with a concert by Mrs. Harry Crandall, organist of the House of Hope Church at St. Paul.

Charles Heinroth gave the opening recital on the organ in the Third Presbyterian Church of Pittsburgh, Nov. 27. This instrument, the work of Hillgreen, Lane & Co., was described in a recent issue of THE DIAPASON.

A committee appointed by the Market Street M. E. Church of Paterson,

N. J., to select an organ has placed an order with the Estey Company. The instrument is to have fourteen speaking stops and 749 pipes.

Miss M. Lillian Eggleston, organist of St. John's Catholic Church at Baltimore, sustained a broken jawbone and a severe scalp wound in being thrown from an automobile in an accident at Elk Ridge, Md.

President John F. Wicks of the Wicks Pipe Organ Company, of Highland, Ill., gave a recital on the new organ installed by his firm at the First English Lutheran Church of Freeport, Ill., Dec. 11.

The Karn-Morris Company of Woodstock, Ont., installed an organ in the First Presbyterian Church of London, Ont., and it was heard for the first time Dec. 1. Vivian Reeve is the organist.

Under a court decision at Port Huron, Mich., a bequest of \$8,000 to \$10,000 to St. Stephen's Church to purchase an organ is void and the heirs of the donor will receive the money.

Dedicatory exercises for an organ built by M. P. Möller for the Central Baptist Church at Greenville, N. C., were held Nov. 29. Charles Poston gave a recital on this occasion.

Dr. Francis Hemington of the Church of the Epiphany in Chicago gave a recital late in November on the new Kimball organ in St. Paul's Church at Marinette, Wis.

William C. Schwartz of Philadelphia gave a recital early in December on an Estey organ in the Water Street Baptist Church of Pittston, Pa., which had just been installed.

The Austin organ built for the First Baptist Church of Coffeyville, Kan., has been set up under the direction of O. Marshall, the western representative of the company.

Alban W. Cooper has left Little Rock, Ark., where he was organist of Christ Episcopal Church, to accept a position in a church at Muscatine, Iowa.

St. John's Church at Ishpeming, Mich., is devising means, under the guidance of a committee appointed

for the purpose, to purchase a pipe organ.

E. E. Palm of Reading, Pa., has built an organ for Spies' Church, near Reading, at a cost of \$1,500.

The Hinners Company has placed a \$3,000 organ in the Fourth Lutheran Church at Altoona, Pa.

The First Presbyterian Church of Fresno, Cal., is to purchase a \$3,000 organ for the new edifice under construction.

A Kimball organ was dedicated in the Baptist Tabernacle at Seattle Nov. 24. It has two manuals and sixteen registers.

Earl Morga, who had been at the Orpheum Theater at Indianapolis for some time, has taken a position at New Albany, Ind.

Gives Her First Recital.

Miss Nancy E. Canan, the new organist of the Covenant Presbyterian Church at Harrisburg, Pa., gave a recital there Dec. 12, playing: Toccata, Dubois; Andante, Calkin; Capriccio, Lemaigre; Allegretto, Wolstenholme; Berceuse, Delbruck; "Virgin's Prayer," Massenet; "To a Wild Rose," MacDowell; Triumphal March, Costa; Canzonnetta, Vodorinski; Humoresque, Dvorak; Salut D'Amour, Elgar; Bonne Nöte, Nevin; March, "Tannhaeuser," Wagner.

Evensong Recital at Utica.

Evensong at Grace church, Utica, N. Y., Dec. 1, was marked by De Witt C. Garretson's recital of twenty minutes, at which he played: Scherzo, Hoyte; Fugue from the Pastoral Sonata, Rheinberger; Andantino in D flat, Lemare.

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We feel grateful to our friends who have long ago "discovered" us, or who are from time to time kind enough to send us impressions of our work. And among the most eloquent and cordial letters is this, which certainly needs no added comment, as it speaks for itself:

"Brookline, Mass., Nov. 22, 1912.

Austin Organ Co.—Gentlemen: "I have opened many organs in seventeen years' experience as a concert organist, but it was one of the rarest pleasures of my life to inaugurate such an exceptional organ as that in All Saints' Church, Providence, R. I.

"Taken as a whole, I think it the finest three-manual organ I ever played or heard. Every stop is beautiful—the swell salicional the most smoothly voiced I ever heard, and the reeds rich and yet velvety. The crowning feature, however, is the glory of the full organ, which I have no words to describe. It is tremendous and awe-inspiring. More than that, it is crimson, like the big organs in Notre Dame, St. Sulpice, and various cathedrals. The round, horny diapasons and red reeds do the business. I feel like getting better acquainted with other Austin organs.

"You are to be congratulated as a firm building such instruments, and All Saints' should be congratulated on possessing one of the most perfect organs in the country.

"Very Truly Yours,

"JOHN HERMAN LOUD, F. A. G. O."

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